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A DESCRIPTIVE AND HISTORICAL CATALOGUE

OF THE

PICTURES

IN THE

DULWICH COLLEGE GALLERY

See "The Magazine of Art." (1880-81.) Vol. IV.
p. 221. —

March 6
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CATALOGUE

OF THE

PICTURES

IN THE

DULWICH COLLEGE GALLERY

WITH

Biographical Notices of the Painters

BY

JEAN PAUL RICHTER, PH. D. &c.

AND

JOHN C. L. SPARKES

HEAD MASTER OF THE NATIONAL ART TRAINING SCHOOL, SOUTH KENSINGTON
DIRECTOR OF THE LAMBETH SCHOOL OF ART AND OF THE ART DEPARTMENT OF DULWICH COLLEGE

'The hearts of men which fondly here admyre
Faire seeming shewes . . . . .
. . . . . may lift themselves up higher,
And learne to love with zealous humble dewty
Th' eternal fountaine of that heavenly beauty'

SPENSER, *An Hymne of Heavenly Beauty*

[By Order of the Governors]

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PRINTED BY
SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON
1880

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PREFACE.

FOR this, the Second Edition of the Catalogue, the Governors of the College have, at the suggestion of the Council of the Royal Academy, secured the services of Dr. Jean Paul Richter. He has re-written the notices of all the foreign Schools of Art, which will be seen to form the chief part of this work. On page ix. will be found a letter from him, stating his views, and also the chief authorities from whom he has drawn his information regarding the lives of the artists.

Mr. Sparkes, author of the former edition of the Catalogue, remains responsible for the notices of the British School of Artists, as also for the measurement of all the pictures and for most of the references as to the engravings of the pictures.

The greater number of the pictures in the Dulwich Gallery were collected, before 1807, by the celebrated picture-dealer, Noel Joseph Desenfans,[1] for Stanislaus, King of Poland. They were originally intended for a National Gallery at Warsaw; but the subsequent misfortunes of the King, which ended in the dismemberment of the Polish Kingdom, prevented the furtherance of the design, and after the death of the King in 1798, the pictures were left in possession of the Collector.

[1] See notice of Noel Desenfans in body of the Catalogue, p. 107.

In 1802–3 Desenfans sold several of the pictures,[1] but added considerably to the collection before his death, which took place in July 1807. He left the whole of his pictures to Sir Peter Francis Bourgeois,[2] who, it is said, acting on a suggestion made to him by John Philip Kemble, made a will in 1810, by which he directed that his pictures (subject to a life-interest of Mrs. Desenfans) should become the property of the Master, Warden, and Fellows of Dulwich College. He further left two sums of 10,000*l.* and 2,000*l.*, for the care of the pictures, and for the purpose of extending the West wing of the old College to provide for their reception. It is believed that he intended to have made further provision for the immediate prosecution of his desire to build and endow a Gallery at Dulwich, but he died before these wishes could be fulfilled.

With a view to the due preservation of the pictures, his chief executrix, Mrs. Desenfans,[3] generously left 500*l.* to the Master, Warden, and Fellows of the College; out of the interest of which an Annual Dinner was to be provided for the President and Council of the Royal Academy, on the occasion of their official visit to the Gallery. She also left plate and linen for use on the same occasions.

The Gallery was commenced in 1812, Sir John Soane being the Architect; it was finished in 1814; and in September of that year, just after the death of Mrs. Desenfans, the pictures were removed from 11, Charlotte Street, Portland Place, to the new Gallery at Dulwich. In March, 1815, the bodies of Mr. and Mrs. Desenfans and Sir P. F. Bourgeois were placed in the Mausoleum attached to the Gallery, in accordance with their wishes.

[1] See Appendix A. (Extracts from his Introduction to the 2-vol. Catalogue.)

[2] See notice of Sir P. F. Bourgeois in body of Catalogue, p. 18.

[3] See Appendix B. Extracts from the Wills of Noel Desenfans, Sir P. R. Bourgeois, and Margaret Desenfans.

The first Keeper of the Gallery was Mr. Ralph Cockburn; he was in charge of the pictures from October 1816, until his death in 1820. He was an engraver, and published a set of prints in mezzotint, or soft ground, coloured, of fifty of the pictures.

On January 26, 1821, Mr. Stephen Pointz Denning was elected Keeper, and had the care of the Collection until his death in 1864. Since that date the Governors of Dulwich College have had charge of the Gallery, with the assistance of Mr. T. F. Hodgkins, whose ready services have also been very useful to the Editors of the Catalogue.

In using this Catalogue it is necessary to refer from the painter's name on the frame, to the corresponding name at the head of the page in the Catalogue, where the order is alphabetical.

If the number only of a picture is known, reference must be made to Table I. for the name of the artist corresponding to the number. The Artists are arranged alphabetically, the pictures of each painter being placed in order of supposed merit without reference to numbers,[1] but a numerical index is given at the end of the book. It should be added that the numbers on the pictures having been attached to them since the foundation of the Gallery, it has not been thought necessary to alter them in any case, although in some respects it might be expedient to do so.

In the descriptions of the pictures, the terms 'right' and 'left' refer to the right and left sides of the picture as seen by the spectator when he is placed in front of it.

The material on which each picture is painted has been noted. The size is measured within the frames as they now hang. In

[1] The pictures by those artists, however, who are represented in the Gallery by numerous specimens, namely, Berchem, Cuijp, Rubens, Teniers, Ph. Wouwerman, have exceptionally been arranged in a chronological order.—J. P. R.

the case of pictures that have been enlarged, the original size is given in addition to the present size of the frame. Where it could be ascertained, the former price of the pictures has been noted. It will be understood that as none of these are of later date than 1810–12, they are given as mere matters of antiquarian interest, and not as any indication of present value.

TO THE GOVERNORS OF DULWICH COLLEGE.

GENTLEMEN,—In handing over to you the portion of the Catalogue with which you have entrusted me, I desire to make a few general remarks on the principles which I conceive ought to guide, not only the critic, but also the ordinary spectator of pictures such as those contained in your Collection. To this I have added a note of the chief authorities used by me in this work.

Pictures by the Old Masters cannot be properly appreciated, nor even done justice to, if they are judged by the same standard as modern works. In examining old pictures it is necessary to take into consideration not only the taste prevailing when they were painted, but also the different principle on which each individual artist worked. We should besides have a true conception of his aim and ideas. In no other way is it possible to enjoy intelligently at one and the same time such diverse works as those, for example, of Raphael and Rubens, or of Teniers and Nicolas Poussin. An accurate knowledge of what was intended to be portrayed is especially required in the case of the Dutch painters, who all endeavoured, each in his own way, to represent Nature as she is. It is for this reason that, in addition to the biographies of the Old Masters, a short description of the chief characteristics of their respective styles is added in this edition of the Catalogue.

In some instances, especially in the case of painters of the Dutch school, the authentic biographical records we possess are very scanty. Some apparently trifling family details have therefore been mentioned, but only when these seemed likely to throw light on the life or abode of the artist. The numerous researches in old archives made during the last twenty years have proved that many of the statements to be found in dictionaries of painters and catalogues of galleries are not to be relied on as accurate. The biographies given are of course more important as regards the general history of art than in relation to the particular pictures in this Gallery.

The information about the lives of Dutch masters, to be found in Houbraken, 'Groote Schouburg der Nederlandsche Kunstschilders,' etc., Amsterdam, 1718-21, and in Immerzeel, 'De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders,' Amsterdam, 1842–3, 3 vols.,

cannot generally be accepted as authentic, unless confirmed by a reference to Christian Kramm, 'De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders,' Amsterdam, 1857-63, 6 vols, and 'Aanhangzel,' Amsterdam, 1874; A. van der Willigen, 'Les Artistes de Harlem,' Harlem, 1870; Victor de Stuer's 'Notice historique et descriptive des Tableaux, etc., exposés dans le Musée royal de la Haye,' La Haye, 1874; C. Vosmaer, 'Rembrandt, sa vie et ses œuvres,' seconde édition, La Haye, 1877; W. Burger (Thoré), 'Musées de la Hollande,' Paris, 1858-60, 2 vols., &c. The best authorities on the history of Italian and Spanish art are too well known to those versed in the subject for it to be necessary to quote them here, except in a few instances. In some cases valuable information has been derived from the art-journals of France, Italy, Germany, Holland, &c. When no authority is mentioned, it must be understood that the statement is based on data of too varied and complex a character to be explained within the limits of a catalogue.

A close examination of every picture, in order to determine its real authorship, has led to the discovery of signatures and dates on several pictures. Some of these are by masters of whom little is known, such as Pieter Wouwerman, H. Saftleven, Verwilt, and others, and they thereby gain the importance of standard works. In the absence of any positive evidence of this nature, the pictures have been compared with authentic works of the several artists which exist elsewhere, my verdict respecting them being chiefly affected by such comparison. Of the many alterations which I have thus been forced to make, a portion only can be regarded as novel, for in not a few instances my views coincide with those adopted by Mr. Cockburn in the first Catalogue of this Gallery, published about 1818. I hope that my alterations will meet with the approval of connoisseurs.

I beg to acknowledge my indebtedness to Mr. George Scharf, Director of the National Portrait Gallery, for valuable information on the subject of two English portraits by van Dijck; to Dr. Gustavo Frizzoni, of Milan; Dr. Wilhelm Bode, Assistant Director of the Berlin Gallery; Dr. Karl Jufti, Professor of the University of Bonn; Mr. Charles B. Curtis, of New York; and Mr. W. H. James Weale, who have aided me with some important suggestions in reference to the Italian, the Dutch, the Spanish, and Flemish pictures.

It has been my endeavour to give the descriptions a scientific character, and I have also added, where necessary, certain critical observations which I hope may prove useful to visitors to the Gallery. The object of these descriptions is not merely to state what there is in a picture as an aid to memory, but also to supply the means of forming a comparison between it and representations of the same subject, whether

in pictures, drawings, or etchings. Where pictures have a special historical or topographical interest besides their artistic value, the details given have been extended so far as my knowledge and the time at my disposal would permit.

As regards the history of the pictures, which always heightens their value (see, for instance, Murillo, No. 248; Le Brun, No. 252; Watteau, No. 197), I have to confess that there remains still much to be done in the way of research before the Catalogue can be considered to have assumed its final and definite form.

I am, Gentlemen,

Your obedient servant,

(Signed) JEAN PAUL RICHTER.

November, 1879

LIST OF GOVERNORS.

1880.

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All Names marked (*) *are Picture Gallery Committee.*

CATALOGUE.

ALBANI.—School of Bologna.

BORN 1578. DIED 1660.

FRANCESCO ALBANI was born at Bologna, March 17, 1578. His father, Agostino Albani, a rich silk-merchant, had first intended his son to be a lawyer, and afterwards a merchant. But following his inclination for art, the boy entered the studio of Denijs Calvaert, of Antwerp, then the first painter in Bologna, where Guido Reni became his friend. Later on he studied in the Academy of L. Carracci, following the example of Guido, with whom he afterwards competed. When both had settled in Rome, their rivalry became the cause of personal enmity, and Albani joined Annibale Carracci. He returned to Bologna in 1616, where he married for the second time. In 1625 and 1630 he worked at Rome, and in 1633 in Florence. He lost his fortune in the later years of his life, which were embittered by discontent, and died October 4, 1660.

His style is full of playful grace, and his figures display a charming combination of the ideal and the sensual. He represents mostly mythological and religious subjects, and the quiet happiness and peace of a retired life. He constantly used members of his family as models, and held as of great importance the variety of his 'concetti' (motives). In his pictures he was often assisted by his pupils, of whom he had a great number,

as Pier Francesco Mola and Gio. Batt. Mola, Carlo Cignani, Andrea Sacchi, and others.[1]

No. **165.** (*After Albani.*) THE VIRGIN, CHILD, AND ST. JOSEPH. In the centre, the Virgin sitting in front, with the infant Christ on her lap. Red garment and blue mantle; brown headdress. The Child is nude, sits on an amber-coloured cushion, and holds an apple. The Madonna points with her left hand on the book, which Joseph holds open to the right. Bushes in the background.

On Copper. 1 ft. $1\frac{7}{8}$ in. high; $10\frac{1}{2}$ in. wide.

A very similar picture by Albani, of about the same size, was in the Orleans Gallery. It has been engraved by Lenglois le jeune. The attitude of the Child recalls the infant Christ in Raphael's Madonna dei Candelabri.

No. **80.** (*After Albani.*) SALMACIS AND HERMAPHRODITUS. In the foreground a river, to the left Salmacis, the nymph of the pool, sitting on the bank; in the centre, Hermaphroditus bathing; four Cupids scattered about. Large trees in the fore- and background.

On Canvas. 1 ft. $11\frac{1}{3}$ in. high; 2 ft. 5 in. wide.

The subject is taken from Ovid, 'Metamorphoses.' An ancient copy after the original by Albani in the Turin Gallery; engraved in 'La Reale Galleria di Torino illustrata da Roberto d'Azeglio.' Torino, 1836, vol. i. tav. xxi. pp. 134–137.

No. **87.** (*School of Albani.*) HEAD OF THE MADONNA. Turned to the right, the head in front, red garment, blue mantle, and white headdress. The left hand on her bosom; the right not visible.

On Canvas. 2 ft. $1\frac{1}{4}$ inches high; 1 ft. $6\frac{3}{4}$ in. wide.

Albani's manner is here to be recognised in the choice of the colours, and in the reddish tint of the flesh tones. Formerly erroneously attributed to Andrea Sacchi, and by Hazlitt to Carlo Maratti.

ALLORI.—Florentine School.

BORN 1577. DIED 1621.

CRISTOFANO ALLORI—son of Alessandro di Cristofano di Lorenzo Allori, who is sometimes called Alessandro Bronzino—was born in Florence, October 17, 1577. He was a scholar of his father, and of Santi di Tito—both followers of Michelangelo Buonarroti. Cristofano Allori, however, soon joined Lodovico Cardi da Cigoli

[1] March. Ant. Bolognini Amorini, *Vita del celebre pittore Francesco Albani* (Bologna, 1837); Malvasia, *Felsina Pittrice*, ed. Zanotti (Bologna, 1841); Passeri, *Vite de' Pittori*, &c. (Rome, 1777), pp. 275–298.

and Gregorio Pagani, who, in opposition to the Michelangelesque style, laid stress on the importance of studies from models and on colour. While scrupulously conscientious in the pursuit of his art, he was at the same time quite a man of the world in society, and, moreover, a poet in the burlesque style of Bernini.[1] He entered a brotherhood, but only remained there a short time. In the later part of his life he lived with Mezzafirra, a courtesan. He died at Florence 1621.

Cristofano Allori is a less important artist than his father Alessandro and his uncle Agnolo di Cosimo, called Bronzino. He made several clever copies of Correggio's 'Magdalen,' lying on the ground. He painted but few pictures, and those chiefly portraits, of small size, on copper. His principal scholars are Zanobi Rossi and G. B. Vanni.[2]

No. **343.** (*After Allori.*) JUDITH HOLDING THE HEAD OF HOLOFERNES, AND HER SERVANT. Judith, a sword in her right hand, in her left the head of Holofernes turned to the left. She is clothed in a yellow damask dress, a crimson and blue mantle, white sleeves; a white striped scarf around her waist. To the right, the servant of Judith, with a white headdress. Dark background. Three-quarter length figures.

On Copper. $11\frac{1}{2}$ in. high; $9\frac{3}{8}$ in. wide.

See Book of Judith, ch. 13, v. 10.

The original, life-size, is in the Pitti Gallery at Florence, No. 96. According to Baldinucci it was executed for the Cardinal Alessandro Primo. The head of Judith is a portrait of Mezzafirra, mistress of the painter; the servant represents her mother.[3] For the draperies of Judith, the painter is said to have made studies for months: they are very tasteful in their arrangement. The charm of fine colour is wanting, and it is not as a whole an adequate rendering of the subject. 'Judith is here certainly a woman of whom it is doubtful whether she is capable of any passion of heart, with swimming eyelids, full lips, and a decided corpulence, with which her splendid attire harmonises remarkably well.'[4] A smaller copy by the hand of the master is in the Gallery of the Uffizi at Florence (No 1180), and others in the Palazzo Corsini, Florence, the Palazzo Conestabile, Perugia, and the Belvedere Gallery, Vienna. The copy before us has been attributed to Sebastian Bourdon (1616–1671), a celebrated French painter of historical subjects; but it was more probably painted in the studio of Allori. The original has been engraved thirteen times.

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[1] Rossini, *Pitt. Ital.* vi. 105.

[2] Baldinucci, *Opere* (Milano, 1808), vol. x. 252–287: *Serie degli uomini i più illustri in Pittura*, &c. vol. ix. 13–18. Lanzi, *Storia Pittor.* vol. i. 197, 220, 222.

[3] Baldinucci, p. 271.

[4] Burckhardt, *Cicerone*, translated by A. H. Clough (London, 1873), p. 243.

BAKHUISEN.—Dutch School.

BORN 1631. DIED 1708.

RUDOLF BAKHUISEN, BACKHUISEN, or BACKHUIZEN, son of Gerard Bakhuisen, town clerk at Emden, Westphalia, was born in that town, December 18, 1631.[1] He was at first educated as a writing-master, an art which at that time had a great reputation in Holland; and afterwards, in 1650, entered the house of the merchant Bartelet, at Amsterdam. Much impressed by the liveliness of this great commercial town, he began to draw, with the pen, in the harbour and on the beach, and then visited the studio of the celebrated landscape-painter, Allart van Everdingen (1621–1675).[2] He also studied the sea-pieces of Hendrik Dubbels.[3] While at Harlem in May 1680, he engaged himself to Anna Hooghe, a young lady of Amsterdam, to whom he was married in the summer of the same year, she being his second wife.[4] He died on November 17, 1708.

Bakhuisen was chiefly a marine painter. In the early part of his artistic career he painted, with great taste, small views of slightly agitated seas. Most of his later works are minute in execution, and generally cold in effect. They were formerly as highly estimated as those of Willem van de Velde, the greatest Dutch sea-painter, whom Bakhuisen probably took for his model. In general his pictures represent a stormy sea, with

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[1] The statements about Bakhuisen by Houbraken, *Groote Shouburgh*, ii. 263, are trustworthy in their details, the writer and the artist being contemporaries.

[2] A. van der Willigen, *Les Artistes de Harlem*, p. 73. Compare also W. Bode, 'Die Schule von Harlem,' in von Lützow's *Zeitschrift für Bildende Kunst*, vol. vii., and the documents published by M. T. van Westrheene in the *Notice des Tableaux du Musée de la Haye* (La Haye, 1874), p. 4.

[3] W. Burger, *Musées de la Hollande* (Paris, 1858), vol. i. p. 160, and vol. ii. p. 150, denies that H. Dubbels was the master of Bakhuisen, probably in consequence of confounding him with Jan Dubbels.

[4] Christian Kramm, *De Levens en Werken*, &c. (Amsterdam, 1857), p. 43, erroneously states that Anna de Hooghe was his fourth wife.

few ships, and a dark sky. For the sake of study, Bakhuisen is said to have often ventured on the sea in most tempestuous weather. Only occasionally he painted river and winter scenes.[1] He executed some etchings, of which thirteen are known.[2] His drawings are not rare.[3] His pupils were Jan Klaez Rietschoof, Hendrik Rietschoof, Michiel Maddersteg, Jan Dubbels, and Pieter Coopse.

No. **75.** BOATS IN A STORM. Some river fishing-boats have been caught in a storm. Among them is a large boat trying to make head against the wind, but is too near an old pier. Three small boats in the foreground are in the same condition. A number of people on a sandy bank behind the pier are making their way against the wind to lend assistance to the endangered boats. A church tower and the top-masts of small coasting craft in the distance to the right. On the left, the open river is seen, with two fishing-boats beating down the stream. The view on this side is closed by the river's bank, on which is another church. Dark storm-clouds, with a bright gleam of light on white clouds to the right.

Signed, on the back of a boat, and dated on a floating plank, 1696.

LBAKHUL Z

On Canvas. 2 ft. $\frac{1}{2}$ in. high; 2 ft. 7 in. wide.

BEECHEY.—English School.

BORN 1753. DIED 1839.

SIR WILLIAM BEECHEY was born at Burford in Oxfordshire, December 12, 1753. His father, intending him for the law, articled him to a conveyancer at Stow, in Gloucestershire; but the young man, disliking the monotony of country practice, was shortly transferred to the office of Mr. Owen, of Tooke's Court, London. While with this gentleman, Beechey became accidentally acquainted with some students of the Royal Academy, whose studies so charmed him, that he at once sought for and obtained a substitute to serve out his apprenticeship, and in 1772 was permitted to enter the Royal Academy as a student. By the study of Sir

[1] Specimens of these are in the Galleries of Copenhagen and Vienna. There are portraits of him by himself, at Berlin and at Ludwigsburg.

[2] Bartsch, *Peintre-Graveur*, iv. 27.

[3] The British Museum possesses a fragment of one of Bakhuisen's sketch-books, dated 1698.

Joshua Reynolds' works, and by following the good advice of his friend Paul Sandby, he soon made rapid progress, chiefly in portraiture, painting small historical pictures and conversation pieces in the manner of Zoffany; but his first life-size portrait was not painted until 1781, during his residence in Norwich, where he had lived five years. On his return to London, Beechey took Vandergucht's house, 20 Lower Brook Street, but as his fame increased he moved into more fashionable quarters. The patronage of the nobility led the way to Royal patronage, and in the year 1793, when he was elected Associate of the Royal Academy, he was appointed portrait-painter to Queen Charlotte. In 1798 he was commissioned by George III. to paint the large picture, now in Hampton Court, of the King and Prince of Wales reviewing the Dragoons, which work so satisfied His Majesty that he bestowed the honour of knighthood on the painter, who was then elected a Royal Academician. Sir William Beechey was twice married, and had eight children: one of his sons, Captain Beechey, R.N., was a distinguished Arctic traveller; another, W. H. Beechey, was known as the author of the 'Life of Sir Joshua Reynolds.'

Sir William Beechey died at Hampstead, January 28, 1839. Celebrated as a painter whose works are remarkable for truth and simplicity, he was still more admired and esteemed as an honest and honourable man, and his death caused much regret.

No. **97.** PORTRAIT OF CHARLES SMALL PYBUS, ESQ. Mr. Pybus was a barrister-at-law and Member of Parliament for Dover, and one of the Commissioners for the Office of Lord High Admiral from 1791 to 1795.

On Canvas. 2 ft. 5½ in. high; 2 ft. wide.

No. **153.** PORTRAIT OF JOHN PHILIP KEMBLE. The face is seen nearly full. Grey hair, dark deep-set eyes, aquiline nose, and firm, refined mouth. He wears a dark velvet coat and shirt-ruffles; hands crossed on a book, which rests on a table on the left.

On Canvas. 2 ft. 5 in. high; 2 ft. wide.

This celebrated actor was the eldest son of Roger Kemble, the manager of a company of comedians at Prescot in Lancashire, at which place he was born in 1757. He was educated at Douai, and at an early age showed his powers of elocution. Believing that his father intended him for the priesthood, he returned clandestinely to England, and joining a

travelling company, acted with great success at Liverpool, Edinburgh, York, &c. In 1793 he appeared at Drury Lane in the character of Hamlet. He was manager of Covent Garden Theatre from 1802 to 1817, when he retired from the stage, after a long and honourable career.

He died at Lausanne on February 26, 1823.

No. **356.** PORTRAIT OF SIR P. F. BOURGEOIS, R.A. The face is three-quarters, towards the left. Grey hair and whiskers; white cravat, shirt-ruffles, and waistcoat, and white ribbon belonging to an order passes across it; a dark coat, and red curtain background. See his biography, p. 18. On the back of the panel on which this head is painted is a sketch by Sir Joshua Reynolds, described under his name, p. 131.

On Panel. 2 ft. $5\frac{3}{8}$ in. high; 2 ft. $\frac{1}{2}$ in. wide.

A. BELUCCI.—Venetian School.

BORN 1654. DIED 1726.

ANTONIO BELUCCI was born in 1654, at Soligo on the Piave, near Venice. At first he studied and worked at Venice;[1] later on he was called by the Emperor Joseph I. (1703–1711) to Vienna, where he was also employed under Charles VI. (1711–1740). From him, and from other German princes, he received the title of court-painter. In the year 1716 he came to England, from the court of the Elector Palatine. A ceiling in Buckingham House was decorated by him in 1722. He found a protector in the Duke of Chandos. Being afflicted with the gout, he quitted England, leaving a nephew, who went to Ireland and there made a fortune by portrait-painting.[2] Antonio Belucci died at Soligo in 1726.

His pictures are especially appreciated on account of the clever rendering of broad shadows; they produce a delicate effect, and their scheme of colour is bright and cheerful.[3]

No. **365.** ST. SEBASTIAN WITH FAITH AND CHARITY. The dead body of the Saint (a three-quarter length figure), partly covered with a red mantle, falls back into the arms of Faith, a female figure in

[1] *Della Pittura Veneziana Libri V.* (in Venezia, MDCCLXXI.), pp. 412–413; P. Frederici *Memorie Trevigiane su le Opere di Disegno* (Venezia, 1808). It is improbable that any relation existed between him and Pieter Molijn the younger, called Tempestà, who lived at Piacenza from 1684, and died there in 1701.

[2] Walpole, *Anecdotes of Painting*, pp. 667–8.

[3] Lanzi, *Storia della Pittura*, vol. iii. p. 217.

white, who bends over and supports it with her right hand, whilst her left holds a cup and a cross. To the left, a casque and piece of armour, with an arrow. Charity, to the right, holds the Saint's left hand in her own, and delicately draws an arrow from his side with her right; she wears a golden cope lined with green. Golden-coloured clouds form the background. The figures are life-size.

On Canvas. 4 ft. 8 in. high; 4 ft. 4 in. wide.

Presented to the Gallery by the Rev. T. B. Murray, of Lincoln's Inn Fields, in April 1852.

A carefully executed work of the master.

BERCHEM.—Dutch School.

BORN 1620. DIED 1683.

NICOLAAS (or CLAAS) PIETERSZ BERCHEM (or BERGHEM), son of Pieter Claesz, was born at Harlem, September 1620.[1] His first instruction in painting was received from his father; afterwards he entered the studios of Jan van Goijen, Nicolaas Moeijaert, Pieter de Grebber, Jan Wils, and Jan Baptist Weenix. In June 1642 he became a member of the Guild of St. Luc, at Harlem. He married the daughter of his master, Jan Wils. He is proved to have been in Harlem in the years 1656, 1657, and 1670.[2] No authentic information exists about his visit to Italy; but that he was there at an early period can easily be recognised by the views represented in his pictures.[3] He died on February 8, 1683, at Amsterdam, and was buried there, in the Westerkerk, on February 23.[4]

Berchem painted chiefly landscapes, with shepherds and cattle, rarely allegorical or mythological scenes. His landscapes are taken from the mountainous countries of Italy, and the types and costumes of the figures therein represented are also entirely Italian, although not copied direct from nature. He probably painted most of his Italian landscapes in Holland. What characterises him principally is a brilliant and easy touch, with which he renders nature with more art than exactitude. His design is clever and light, and his

[1] A. van der Willigen, *Les Artistes de Harlem*, p. 77. [2] Ibid.
[3] C. Kramm, *De Levens en Werken*, p. 76.
[4] The Louvre Museum at Paris possesses a view of the environs of Nice (N0. 17), signed 'C. Berchem.'

colouring rich and vigorous, but he is generally wanting in harmony. As an artist, he appears to be more ingenious in his conceptions than profound or true. Berchem often repeats the same motives and figures with but little variation. He painted the figures in pictures by Joris van der Hagen, Poelenburg, and J. van Ruisdael; and the landscapes for G. Dou's figures. There are also some etchings by him.[1] His scholars were: Jan van der Meer de Jonghe, Hendrik Mommers, van der Bent, Glauber, Karel du Jardin, Willem Romeijn, Guilliaume le Febre, Claes Sijmonsz Schout, Soolmaker, and Jan Gerritzen.

No. **160.** A ROAD THROUGH THE WOOD, WITH FIGURES. On the skirts of a beech-wood is seen a fallen tree; beyond, a path overflowed with rain-water. A red cow, driven by a woman in a red skirt, black bodice, and white headdress, comes down a pathway; near her a man in conversation with her. Farther to the right three cows, driven by a man, who is followed by a dog. Three large trunks of ash-trees on the right, where two horsemen canter, splashing through the water. The way turns from this side of the picture towards the left, where it disappears behind the rough ground and boulders, which form a bank on which smaller oak-trees grow. A cow walks alone up this pathway. Cloudy sky. Signed below, on the right,

On Canvas. 3 ft. 10 in. high; 2 ft. 10½ in. wide.

An early work, rich and lively in colouring, especially of the trees.

No. **209.** A ROMAN FOUNTAIN, WITH CATTLE AND FIGURES ('Le Midi'). To the right, a Roman fountain. In the foreground a kid and a goat, being milked by a milkmaid in a blue skirt and yellow bodice, who converses with another milkmaid, in a red skirt, green bodice, with white apron. A red and a white cow stand at the fountain, where also a woman is engaged in washing. To the right, in the middle ground, a woman on a donkey; a man in slouched hat by her side. A few other animals in the foreground. In the background, hills, with a farm in the distance. The sky is partly covered with clouds. Signed

On Panel. 1 ft. 2¼ in. high; 1 ft. 6⅞ in. wide.

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[1] Bartsch, *Peintre-Graveur*, vol. v.

A masterpiece, full daylight and glowing with colour. It bears the traditional name of 'Le Midi,' [1] and is companion picture to No. 200.

Mentioned by Waagen.[2]

Engraved by Dequevauviller and by R. Cockburn.

No. **200.** TRAVELLING PEASANTS IN A PLAIN ('Le Soir'). In the foreground, a woman in a blue skirt, amber-coloured bodice, on a donkey; on the woman's right a dog. On her left hand a herdsman in leather jacket and slouch hat, who apparently shows her the way. A woman fording a stream on the left, a baby in a bundle at her back. Near her, cows and a goat. A herdsman in a blue cloak, resting on his stick. In the middle distance, a cottage, mountains in the background. Clear sky; clouds on the hill. Signed

On Panel. 1 ft. 1¼ in. high; 1 ft. 5⅝ in. wide.

Companion picture to No. 209, known as 'Le Soir,' [3] but less important than it.

Engraved by Dequevauviller and by R. Cockburn.

No. **132.** A FARRIER AND PEASANTS NEAR ROMAN RUINS. A smith kneels and shoes a donkey, a red cow feeds out of the donkey's panniers. A herdsman behind points this out to a woman on a donkey; she is dressed in a blue skirt and amber-coloured bodice. Behind her is another herdsman with a goad. A Roman vault in ruins, covered with plants and hanging boughs. In the background, on the left, two men are visible; one nearing a white horse, the other asleep. On the right a rocky path, on which is a woman on a donkey, with a child in her arms; a man by her side and a dog; they are followed by a shepherd. Sheep wander about the path, and by the side of a stream. In the distance a country house and blue hill. Signed

On Canvas. 2 ft. 1⅞ in. high; 2 ft. 7½ in. wide.

A good specimen of the skilfulness with which Berchem, while in Holland, during his second and later period, reproduced Roman ruins and figures, after an adopted model.

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[1] See Smith's Catalogue, No. 17.

[2] *Treasures of Art*, vol. ii. pp. 343–344: 'Some country people with their cattle, among which a white cow is particularly striking, are assembled round an elegant fountain. The bright light of the sun at noonday is here expressed with extraordinary skill. The colouring is equally deep and clear, the execution of wonderful precision and elegance. The distance and sky of this gem are, unhappily, much injured.'

[3] See Smith's Catalogue, No. 18.

No. **17.** PEASANTS FORDING THROUGH A STREAM IN THE WOOD. In the foreground, the bank of a small stream, up which a woman on a donkey is riding. A man on her left. Goats precede, and cows follow her. Below, a man is seen fording the stream, with his sheep. On the farther bank, which is clothed with oaks and alders, are a man, a cow, and a sheep. On the right, the stream, and on the other side, trees. Stormy clouds show the gathering up of a wet day settling into a fine evening. Signed

On Panel. 1 ft. 5 in. high; 1 ft. 9¼ in. wide.

Very clever in the distribution of strong light and broad shadows. Engraved by R. Cockburn.

No. **198.** (*School of Berchem.*) THE LAUNDRESS NEAR RUINS. In the foreground a pool, in which a kneeling woman washes linen, and converses with another woman holding a basket of washed clothes under her left arm. Behind the kneeling figure, on the left, are a goat, a red and a brown cow, and a herdsman. In the background, to the right, a ruin, with large blocks of stone and rank creepers, behind a part of which a donkey's head and a man's face are partly seen. On the left a valley and a hill; cloudy sky. Signed

On Panel. 1 ft. 1⅞ in. high; 1 ft. 5 in. wide.

Painted in imitation of Berchem; the colour of a heavy brown tone, and dull in effect; the signature a forgery.

VAN BERGEN.—Dutch School.

BORN (?) DIED after 1690 (?)

DIRK VAN BERGEN was an animal and landscape painter in Harlem. The dates of his life are not accurately known.[1] He worked as a painter during the years 1661 and 1690, and painted in London[2] about the year 1675.

In his pictures Dirk van Bergen appears to be a follower of

[1] The usual statement that he was born in 1645 and died in 1689 is erroneous.
[2] According to Pilkington.

Adriaen van de Velde, but without attaining to the latter's taste and delicacy of design and colouring.

No. **216.** ANTIQUE MONUMENTS IN A PARK WITH FIGURES. A courtyard outside an Italian town. Statues and a fountain. In the centre cypress and olive trees; cows, sheep, a bull and a donkey loiter about; in the foreground, women and children, some sitting and some walking; in the back a convent; blue sky.

On Canvas. 1 ft. $9\frac{3}{4}$ in. high; 2 ft. $\frac{3}{4}$ in. wide.

This picture has previously been ascribed to Jacob van der Does, and also to Karel du Jardin. But landscape and animals prove clearly the influence of Adriaen van de Velde, whose only scholar was Dirk van Bergen. The figures, however, are evidently painted by a different artist, whose colouring is more variegated.

DU BOIS.—Dutch School.

BORN (?). DIED 1680.

GUILLAM (WILLEM)[1] DU BOIS was a landscape-painter in Harlem. Very little is known of his life. In 1646 he was received into the painters' guild of Harlem, and in the autumn and winter of 1652–3 he travelled for study up the Rhine to Switzerland and back again in company with Vincent Laurensz van der Vinne,[2] Cornelis Bega, and Theodor Helmbreker. He died in July 1680, at Harlem.[3]

G. du Bois belongs to the school of Harlem. In simplicity and choice of subject his landscapes come nearer to the conception of Hobbema than of J. van Ruisdael. The colouring of his pictures is very green, and, in his later time, more of a bluish green, with rather sombre lights. He chiefly represents views of the Rhine and its affluents.

No. **157.** A VIEW IN THE RHINE COUNTRY. In the foreground, small hills covered with wood, which descend towards the middle

[1] Guillem is the only Christian name given in the documents. His monogram CDOIS (the letters C and D being contracted) has been often misunderstood, and been arbitrarily made to stand for Cornelis.

[2] Ch. Kramm, *De Levens en Werken*, iii. p. 195: 'V. L. van der Vinne.'

[3] A. van der Willigen, *Les Artistes de Harlem*, p. 84, s. 84. W. Bode, 'Die Künstler von Harlem,' in von Lützow's *Zeitschrift für Bild. Kunst*, vii. pp. 278, 347.

plain, where a river occupies the traverse width of the picture. Beyond it a hilly bank; on the left, a castle with towers. On the pathway leading towards the building a rider, a woman carrying pails, and a man driving two pack-donkeys followed by a dog. Grey sky with clouds.

On Canvas. 2 ft. 6¼ in. high; 3 ft. 3 in. wide.

The picture was labelled 'Unknown,' when left to the Gallery, and so remained till about 1874, when the signature, 'Hobbema,' was discovered. This signature, however, is no doubt a forgery, and the picture has now been attributed to Du Bois, as it shows all the characteristics of the style of his later period.

BOLOGNESE SCHOOL.—Unknown Artists.

LODOVICO, AGOSTINO, and ANNIBALE CARRACCI founded at Bologna, in the year 1589, an Academy, which influenced Italian art during the seventeenth century. The object of this school was to reform the fine arts where true forms had been lost and were replaced by conventional expressions. The principle of the Bolognese School was eclecticism. This eclecticism, however, contains a contradiction in itself, if its object was to unite in one work the special qualities of Michelangelo, Raphael, Titian, and Correggio; for it was the copying and imitation of the special qualities of single great masters which had produced the mannerism it now sought to avoid. But in the new school of Bologna the adoption of the various most renowned artists' principles became harmonious and intelligent. Some of the pictures of this school are painted in the manner of Paolo Veronese, others of Titian, and the influence of Correggio is seen in all. This relation, however, only becomes complete reminiscence in exceptional cases, and never sinks into spiritless imitation. The most renowned artists of this school, besides the Carracci, were—Guido Reni, Domenichino, Albani.

The following pictures have been painted by unknown artists of the Bolognese school:—

No. 328. SALVATOR MUNDI. The infant Christ, in purple dress and blue cloak, holds the blue sphere in his hand; a reddish nimbus around the head; half-length figure, turned to the right, and looking towards the spectator; life-size. Brown background.

On Canvas. Circular, 1 ft. 7½ in. in diameter.

Formerly ascribed to Guercino.

No. **334.** ST. CECILIA PLAYING ON THE ORGAN. The Saint seated, and singing to the notes of an organ, on the left; purple-grey dress; green mantle lined with orange; red drapery behind her; angel-boys above. Whole-length figure; life-size. In the foreground a lyre, some books, sheets of music, &c.

On Canvas. 7 ft. 7¼ in. high; 4 ft. 7 in. wide. Original size, 5 ft. 8 in. high, and 4 ft. 2 in. wide. This picture has been added to at the top and bottom and side, and these parts repainted, it is said, by Sir P. F. Bourgeois.

Formerly ascribed to Annibale Carracci.

VAN BORSSOM.

BORN 2ND PART OF 17TH CENT. DIED (?)

ABRAHAM VAN BORSSOM[1] was a scholar of Rembrandt during the last period of this great artist. There is absolutely nothing known about his life. It is supposed that Anthony van Borssom, a painter, was his father.[2]

Abraham van Borssom was a clever landscape-painter, and skilful in perspective representations.

No. **176.** CATTLE IN A POOL. An open, swampy-looking country, with a slight rise in the ground towards the right, is intersected with hedges. A cottage, near a wood, covers in the left side of the picture. Six cows are being driven home by a boy with a stick. They walk through water that has accumulated in the road and across the gate they are about to pass through; a black dog looks back towards a scatter of sheep. A cut-down stump of a tree is in the foreground. The whole country is soaking; a wet rainy sky, with a promise of finer weather on the left.

To the left, in the foreground, a pool and seven cows; behind it, a forest and a farm; to the right, an extensive landscape, with a dog in the foreground; sheep, a rider, and some other figures, in the distance. To the right, a broad hill in the background; cloudy sky.

On Canvas. 3 ft. 7⅛ in. high; 5 ft. ¼ in. wide.

Very careful in execution.

[1] By Kramm, p. 77, and Immerzeel, p. 126, his name is mentioned as being A. v. Borssum; by Vosmaer (*Rembrandt, sa vie et ses œuvres*, p. 317), as being A. van Boresum, or Borssem. In the Print-room of the British Museum, however, are to be found a series of drawings by this master, of which two are clearly signed—A v. Borssom, and one, A. v. Borsom.

[2] *De Navorscher*, xii. *bl.* 180; Kramm, *Aanhangsel*, p. 20.

BOTH.—Dutch School.

BORN ABOUT 1610. DIED AFTER 1662.

JAN BOTH, son of Dirk Both, was born at Utrecht about 1610. He received his first instruction from his father, a painter on glass; afterwards he entered the studio of Abraham Bloemaert, head of the school of Utrecht. When still a youth he wandered through France to Italy, and settled for some time in Rome, where he formed his style on that of Claude Gelée, called Claude le Lorrain, who was about ten years older than himself, and who had resided permanently in Rome since 1627. Sandrart states that Jan Both had painted for him before his departure from Holland (1644): he consequently must have then already returned from Italy.[1]

In the year 1649 Both was one of the chiefs of the Painter's Guild at Utrecht.[2] He died there after 1662.[3]

The landscapes of Jan Both are almost always Italian, but they are truer to nature in their forms than the ideal compositions of Claude. They owe their great repute to the glowing power of their colouring, especially to the striking effects of the light and the soft golden tone, which is particularly predominant in the seeming fragrance of the atmosphere. But in this respect the landscapes of J. Both have a closer resemblance to the Dutch views of A. Cuijp than those of Claude. The figures in his pictures are generally painted by his brother Andries. Willem de Heusch is considered to be his pupil.

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[1] Sandrart, *Teutsche Academie* (1675), chap. clxxxv.

[2] In the Archives of Wijk-bij-Duurstede, M. Victor de Stuers found a document signed by Jan Both, which proves this fact. See *Notice des Tableaux du Musée de la Haye* (1874), p. 18.

[3] The year 1650 has been hitherto accepted without sufficient reason as the date of Jan Both's death, notwithstanding that the engraved portrait of him in C. de Bie, *Het Guldencabinet*, p. 157, published at Antwerp in 1662, bears the following inscription:—'Jean Both, good and well respected landscape-painter, staying now at Utrecht, his native town.'

ANDRIES BOTH, a little older than Jan, received in his youth the same instruction as his brother, and went with him to Italy. He was chiefly a figure-painter. In Rome he adopted the style of Pieter van Laar, called Bamboccio, who resided there until 1639. Before Andries returned to Holland he worked for some time with his brother at Venice;[1] but died, by drowning in a canal, before 1644.[2]

Pictures entirely painted by Andries Both are very rare. A few etchings by him still exist. His drawings contain ingenious and humorous compositions of figures.[3]

No. 36. A MOUNTAIN PATH. In the centre of the foreground a brook; high trees to the right. A sandy mound is crowned by a huge Tor. Behind this, a line of hills; a road on the left leads into a plain. On it peasants travelling, two on donkeys, one driving a cow. In the centre, two men, who lead and drive a white horse across the stream. Clear sky, with clouds over the hills. Signed

On Canvas. 2 ft. 4 in. high; 3 ft. 7 in. wide.

This picture is of extraordinary power in its colouring; Jan Both appears here rather as a Dutch painter than as a follower of Claude le Lorrain. Probably an early work.

Mentioned by Waagen.[4]

The following landscapes (No. 30, 41, 199, 205) by Both are evidently painted under the influence of Claude le Lorrain. They are, like No. 36, very good specimens of the painter's skill. Nos. 199 and 205 represent landscapes in evening light, immediately after sunset. They are particularly conspicuous by the masterly treatment of broad masses of light.

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[1] Sandrart, *Teutsche Academie*, chap. clxxxv.

[2] This occurrence has till now been erroneously put in the year 1650, contrary to the statements of Sandrart, who certainly is deserving of credit in this matter. Dr. Meyer and Dr. Bode have first drawn attention to this fact in the new Catalogue of the Berlin Gallery (Berlin, 1878), p. 43.

[3] A collection of them is to be found in the British Museum.

[4] *Treasures of Art*, vol. ii. p. 344: 'A rich, carefully-executed picture, of great clearness in the evening light.'

The following pictures are painted in the style of Rubens by his scholars or imitators—

No. **30.** ITALIAN LANDSCAPE. A wooded bank reaches from right to left. In the foreground a man washing his feet in a pool; near him another man, a dog, three cows to the right; a man baiting three pack-mules from a box of hay. The road is bordered with bushes. A slope in a park half conceals a house behind trees.

Blue fair-weather distance and summer sky. Signed

On Canvas. 1 ft. 9 in. high; 2 ft. 1 in. wide.

Engraved by R. Cockburn.
Smith's Catalogue, No. 113.

No. **41.** A PIECE OF ROUGH GROUND WITH A VIEW ON A LAKE. A brook finds its way through stony puddles, and is lost in the foreground. Behind it a bank, on which are some trees. Hills in the distance. The lake is to the left; on its shore a village. A man drives a laden donkey and a cow; and is followed by another man with two cows. Farther back still, two men converse; another, with a bundle over his shoulder, advances towards the bank. The sun is on the right; bright summer, with filmy clouds flying about.

On Canvas. 1 ft. 9¼ in. high; 2 ft. 2½ in. wide.

In this picture the figures have not been painted by Andries Both.

No. **199.** ITALIAN LANDSCAPE. On a road is a waggon, drawn by two oxen. The immediate foreground is occupied by a donkey lying on the ground, and a red mastiff sniffing. Behind them a man drives a grey horse. The bank on the left is covered with copse-wood and small timber trees. The middle distance is a warm ochre-coloured heathery hill, with a small castle tower on its top. A blue mountain in the back; summer sky with evening light, and filmy clouds. Over all is a delicate effect of hot weather.

On Canvas. 1 ft. 7¼ in. high; 1 ft. 3⅝ in. wide.

Engraved by R. Cockburn.
Smith's Catalogue, No. 114.

No. **205.** A ROAD NEAR THE EDGE OF A LAKE. A road receding from the front of the picture passes by the edge of a lake, the water of which is hidden by a clump of dark bushes at the left edge; a stretch of meadow with hedges, and a grey hill in the distance. In the foreground a man waters a pack-horse from a pail. A man on horseback. In the middle distance, another with three cows. A clear summer evening sky.

On Panel. 1 ft. 5¼ in. high; 1 ft. 3 in. wide.

Engraved by R. Cockburn, and by Barns; in the Poullain Collection.
Smith's Catalogue, No. 115, where it is valued at 80 guineas.

BOURGEOIS.—English School.

BORN 1756. DIED 1811.

SIR PETER FRANCIS BOURGEOIS was born in St. Martin's Lane, London, 1756. He was descended from a Swiss family of good position, who came to reside in England in consequence of reverse of fortune. Bourgeois's father carried on the trade of a watchmaker, and, as he became rich, determined to place his son in the army. This intention was strengthened by the promise of a commission by Lord Heathfield, and young Bourgeois attended drill, parade, and reviews. At this time, however, the influence of Noel Desenfans had decided his choice: he determined to be a painter; and receiving the approval of Sir Joshua Reynolds and Gainsborough for some early productions, he placed himself under the instruction of Loutherbourg, where he quickly acquired sufficient knowledge to bring him some reputation as a painter of landscapes, battle-scenes, and sea-pieces. In 1776 he left England to travel through Italy, France, and Holland, and on his return exhibited several of his works in the Royal Academy. Having visited Poland while on his journey, he was favourably received by the King, who conferred on him the Order of Merit, which knighthood was subsequently confirmed by George III. In 1788 Sir Francis was made an Associate of the Royal Academy, and in 1793 he was elected a full member; and shortly after, while yet in the full vigour of life, he retired from the active pursuit of his profession to occupy himself in the arrangement of the collection of pictures bequeathed to him by his friend Noel Desenfans. The death of Sir Francis Bourgeois was caused by a fall from his horse, January 8, 1811, and his remains are deposited in a mausoleum attached to the Dulwich Gallery, with those of his friends Mr. and Mrs. Desenfans. Bourgeois was chief landscape-painter to George III., and had received the appointment of painter to Stanislaus, King of Poland.

No. 4. LANDSCAPE AND CATTLE. A winding river. On the nearest bank some cows are wandering down towards the water; three cows and a calf are already standing in it. The bank across the

water, on the left, has a clump of alders, and the distance beyond and to the right is made up of fields, which pass into low hills. A grey sky, with a stormy cloud in the left top corner of the canvas.

On Canvas. 2 ft. 9½ in. high; 4 ft. 8½ in. wide.

No. **20.** A FRIAR KNEELING BEFORE A CROSS. The kneeling figure is on a mountain side. An arm of the cross sticks out on the left edge of the picture.

On Panel. 6 in. high; 4¼ in. wide; arched top.

No. **23.** VIEW ON THE SEA-SHORE. A low cliff or bank, of earthy form and texture, runs in perspective from the middle of the right side of the picture to the horizon near the left side. A team of two oxen yoked, and a horse leading, pull a waggon up the edge of the cliff, and are seen against the sky. The beach forms the foreground. On a portion rather raised from the general level, there is a man on horseback, with another apparently coercing a loose horse, and farther to the right another man, mounted, is leading a second horse; these are cut off by the edge of the canvas. A grey stormy sky; grey-blue towards the cliff.

On Canvas. 3 ft. 3 in. high; 4 ft. ¾ in. wide.

No. **24.** SOLDIERS. (*A sketch.*) An officer, in white trousers, green coat, hat and feathers, steps across the picture, his sword in his left hand; with his right he points the way onward to a round-headed soldier, who climbs up the bank on which his officer stands.

On Panel. 6 in. high; 4¼ in. wide.

No. **25.** A MAN HOLDING A HORSE. A spirited sketch. A man in the dress of a cavalier holds a prancing horse, whose head is from the spectator.

On Canvas. 8 in. high; 6 in. wide.

No. **38.** LANDSCAPE WITH CATTLE AND FIGURES. A mound is the middle object: on it a bull, two cows, a calf, and some sheep. The arm of a lake flows up to the base of the mound on the left. On the right, and this side of the mound, a group of three cows and the head of a fourth are seen. A birch-tree is in the right corner. A boy with a stick, quite in the corner, encourages two dogs to play. The lake is in the middle of the picture; on its distant margin is a castellated building, with a bridge near it, and beyond is seen a rising country, which ends against the sky in a low hill like a down or moor. Clear sky, but filmy towards the right.

On Canvas. 3 ft. 3¼ in. high; 4 ft. 1 in. wide.

No. **57.** RELIGION IN THE DESERT. A female figure in white drapery reclines, with extended arms, on a sea-shore. The water is breaking among boulders and rocks on the left. Cliffs rise above her head on the right. A cup and crown of thorns are on the sand by her side. A dark, nearly black sky.

On Canvas. 3 ft. 1¼ in. high; 3 ft. 11⅜ in. wide.

No. **59.** LANDSCAPE WITH CATTLE. (*After A. Cuijp.*) On the left is a large heavy clump of trees, under which, but towards the edge of the picture, in shadow, are two sheep and two cows, these latter cut off by the frame. A bank or edge of foliage extends across the middle distance of the picture, quite to the foot of an earthen bank or scar, on the right side of the composition. A road passes into the picture from the foreground edge, and on the dried-up grass at its margin a flock of ten sheep is grazing or resting, all in the sunlight. On a bank in the right corner of the picture, a shepherd sits and takes off the boot from his right foot, which is across his left knee for this purpose. His dog is near him, but cut off at the middle by the picture-frame. His hat and spud are on the ground near him; he is dressed in brownish coat, with legging-breeches; a red drapery passes over his right shoulder. The distance is of fields and earthen, bank-like hills, under a clear, grey, fine-weather sky.

On Canvas. 2 ft. 7 in. high; 3 ft. 6½ in. wide.

No. **74.** LANDSCAPE WITH FIGURES. A cavalier in a red jacket, mounted on a grey horse, rides into the picture on the left. A soldier in helmet, breast-plate, and cuisses, with yellow leg coverings, holds a white flag with a red corner, and converses with the horseman. A soldier lies on the ground; a buckler is beside him. A blasted beech-tree on the right; behind, a dark hill and cloudy, humid sky, with a peep of blue distance.

On Canvas. 2 ft. ¼ in. high; 2 ft. 5½ in. wide.

No. **82.** A FUNERAL PROCESSION OF WHITE FRIARS. The background is mountainous; in the middle distance a lake is seen; clouds are down on the hills. The procession comes out from a beech-wood on the right. The first part reaches the left margin of the canvas and is led by three boys with candles, followed by one with a crucifix; then a friar with a book, chanting; then four other friars carrying the bier, on which the dead body is placed. This is followed by the rest of the procession, which has not quite emerged from the wood.

This picture was No. 179 in Desenfans' Catalogue.

On Canvas. 4 ft. 4 in. high; 6 ft. 9 in. wide.

No. **88.** A TIGER HUNT. A rough rocky mountainous district, with blasted pines scattered about, serves as background for the picture. In the foreground a man in a turban, red jacket and green trousers, mounted on a piebald horse, spear in hand, plunges at a small tiger; dogs are on the left. Behind is a brown horse, riderless, a man on foot, and another killed, lying with his head towards the spectator. A second small tiger springs on his body.

On Canvas. 3 ft. 8¼ in. high; 4 ft. 7 in. wide.

No. **91.** A SKETCH. Two girls are reading under the shade o large trees, the trunks of three of which are close to them. Behind then are sheep, and in front is the sheep-dog, all in peaceful mood. A young man is on the left, lying face downwards, his head on his hands, hi

elbows on the ground; he looks up to the girls' faces. A large tree-trunk occupies the left foreground. A blue grey sky.

On Canvas. 1 ft. 5 in. high; 2 ft. 6 in. wide.

No. **95.** TOBIT AND THE ANGEL. The angel, in white, presses on with the young Tobit, in red, who carries a fish in his left hand. Dark sky and distance; a brown picture.

On Panel. Circular, $7\frac{1}{2}$ in. diameter.

No. **96.** LANDSCAPE AND CATTLE. Two cows; one, a red cow, is lying down, while another, somewhat to the right, is grazing. A bank of earth, a pool, and a clump of trees, with a cloudy white sky, make up the composition.

On Canvas. 1 ft. 9 in. high; 1 ft. 5 in. wide.

No. **109.** A SKETCH. Troopers are crossing a bridge. An officer rides after them; he has a red coat, and rides a grey horse. Grey sky.

On Canvas. 1 ft. $2\frac{7}{8}$ in. high; 2 ft. $1\frac{5}{8}$ in. wide.

No. **127.** CUPID. A child on a sea-shore fingers the point of an arrow; a quiver and bow lie under him. Behind, all is dark cloud.

On Canvas. 1 ft. 7 in. high; 2 ft. 8 in. wide.

No. **368.** PORTRAIT OF SIR PETER FRANCIS BOURGEOIS, Kt., R.A., founder of this Gallery. The head is a three-quarter view, looking towards the right, painted in a grey key; white cravat, brown coat. A painted oval in a square frame.

On Canvas. 1 ft. $10\frac{1}{8}$ in. high; 1 ft. $7\frac{1}{4}$ in. wide.

No. **370.** A VIEW ON THE SEA-SHORE. A team of three grey horses, harnessed to a cart, are on a mound of sand; two men load the cart with sand. A man on one horse chasing another is seen to the left, down by the water's edge. The sea is behind all; a sunset effect over it. The right margin of the picture closed by a huge clay-bank.

On Canvas. 2 ft. $10\frac{1}{2}$ in. high; 4 ft. $8\frac{3}{4}$ in. wide.

No. **371.** SACRIFICE (of Iphigenia?) In foreground, by a tripod, is a bearded priest; the victim, a young girl with bare shoulders, kneels on the right, her hands clasped before her submissively; women are weeping in the distance. An eagle swoops across the picture, and with his beak snatches away the knife which the priest holds in his hand. A bull is seen in the distance on the shore of a lake.

On Canvas. 3 ft. $3\frac{1}{4}$ in. high; 1 ft. $11\frac{1}{2}$ in. wide.

No. **372** and No. **373** are two copies of the painter's own portrait from the original by Sir William Beechey, No. 356 in the Catalogue.

Both are on Canvas. The first is 2 ft. 6 in. high, and 2 ft. wide; the second is the same height, and $\frac{3}{4}$ in. wider.

No. **374.** WILLIAM TELL. On the left, three soldiers in morions: one of them places the apple on the head of the boy, who stands facing towards the right, where his father kneels on one knee in the middle distance. Tell looks angrily towards Gessler, who, mounted on a prancing black horse, flourishes across the middle of the picture. A woman on her knees, with clasped hands, asks vainly for mercy to her child. Behind Tell the ground sinks down to the margin of a lake, near which a group of three standing men and four other smaller figures is seen. The distant shore is mountainous, with a town to the right. A boat is on the water. The sky is stormy, and unnaturally black with clouds.

On Canvas. 2 ft. 6 in. high; 3 ft. 7½ in. wide.

Sir P. F. Bourgeois' Diploma as a Royal Academician is in the Gallery. George III., in his own handwriting, drew up the form of the Diploma which is granted to each member on his election. The original design by G. B. Cipriani, R.A., was exhibited in the second exhibition of the Royal Academy in 1770. It was engraved by F. Bartolozzi, R.A., in the same year.

BREENBERGH.—Dutch School.

BORN ABOUT 1600. DIED AFTER 1663.

BARTHOLOMEUS BREENBERGH was born at Utrecht about the year 1600. He went very early in life to Italy, where he painted landscapes and historical subjects. Cornelis Poelenburg is said to have been his master. In Italy he studied also the great painters of historical compositions. He died after 1663.

Amongst the pictures of Breenbergh, the landscapes are far more important than the historical compositions. He succeeded best in small landscapes, which usually represent Roman scenery: they are extremely finished in their design, and of great delicacy in execution. They may generally be recognised by the cool blueish tone of their colouring. The backgrounds give an impression of great distance, and the figures in the foreground are conceived in a spirited manner. His etchings (about thirty-one in number) are conspicuous by their great delicacy.[1]

[1] The British Museum possesses a number of drawings by this master, chiefly views of ruins in and about Rome.

No. **15.** RUINS OF A ROMAN BUILDING. To the right, in the foreground, large antique ruins; three cows and some sheep stray about the down; on the left, green-gray hilly distance. A fine-weather sky and white clouds. Birds flying about.

On Panel. $6\frac{3}{8}$ in. high; $9\frac{1}{4}$ in. wide.

Simple in its motive, somewhat monotonous in colour.

No. **16.** RUINS OF A TEMPLE OVERLOOKING AN ITALIAN RIVER. On the left, upon a rock, a ruined circular temple; to the right, in the middle distance, a tower. In the foreground, a waterfall, three men travelling, a woman sitting on the ground, a dog, an ass, and cows.

On Panel. $6\frac{1}{4}$ in. high; 9 in. wide.

A fine specimen of the artist's skill, and very attractive in the variety of its scenery, which recalls the Upper Tiber valley near Rome.

No. **110.** A MOUNTAIN-VALLEY WITH RUINS. On the right, steep rocks with bushes and a pine-tree; on the left, a lake with low water, and above it, the declivity of a mountain. In the distance, swelling hills. To the right a road, which winds around the base of a ruined castle; two men driving flocks of sheep; a man on a donkey. In the immediate foreground, a drover with a herd of sheep, goats, cows, a donkey, and a loaded pack-horse; he is pointing the way to a man in a helmet, with a purple drapery, walking with a lady in a blue dress, who has a child with her; blue sky with a few clouds.

On Panel, elliptical. 1 ft. $1\frac{1}{2}$ in. high; 1 ft. $5\frac{1}{2}$ in. wide.

Carefully executed in cool harmony.

BROUWER.—Flemish School.

BORN ABOUT 1605. DIED 1638.

THE earliest and most authentic information we have concerning this painter is the inscription on his portrait, painted by Antonius van Dijck, and engraved by Schelte van Bolswert (1645): 'Adrianus Brouwer gryllorum pictor Antwerpiæ, natione Flander (Adrian Brouwer, painter of comic scenes[1] at Antwerp, Flemish by nationality).' Most probably Brouwer was born at Oudenaerde

[1] The word *grylli*, from the Greek γρύλλος, *young pig*, is employed in the sense indicated by Pliny, *Histor. Natur.* lib. xxxv. c. 10, § 370.

in Flanders about the year 1605.[1] He was a Roman Catholic. The anecdotes, which describe his life as having been most adventurous and extravagant, are drawn from unfounded reports. When about twenty-two years of age Brouwer undertook a voyage, and falling into the hands of pirates, he was robbed, and only saved his life by escaping to the Dutch coast. He remained in Holland some time,[2] where his pictures were much esteemed. It is probable that at this time he studied under Franz Hals. In Flanders he may also have been influenced by Peter Brueghel. In the year ending September 18, 1632, he was admitted into the Painters' Guild at Antwerp, and in the same year his portrait was painted by Van Dijck, to be placed in his collection of the most celebrated portrait-painters. In the Guild-Book (*Liggeren*), during the same year, Jan Baptist d'Andois is registered as a pupil of Brouwer. Joos van Craesbeeck was likewise his scholar. We further learn that Brouwer was received, between 1634 and 1635, into the Rederykamer der Violiere (a section of the Guild for exercising rhetoric), and paid the entrance-fee of eighteen florins, and in later years the annual contribution. He died at the end of January in 1638, at Antwerp, when thirty-two years of age, and received an honourable interment at the convent church of the Carmelites.[3] In his epitaph, published by De Bie, he is called 'a man of great mind, who rejected every splendour of the world, and who despised gain and riches. After his death, however, his art gained high reputation.' Fourteen to eighteen etchings are ascribed to him : eight of them are considered genuine. Many renowned painters have engraved his drawings and pictures.[4]

The style of Brouwer is a mixture of Flemish and Dutch excellencies. He ranks first amongst all genre-painters on account of his eminent skill in invention, composition, and colour.

[1] As to the year of his birth see W. Schmidt, *Kritische Beleuchtung*, p. 16 ; Isaac Bullart, *Académie des Sciences et des Arts* (Paris, 1682), vol. ii. p. 488 ; Cornelis de Bie, *Guldencabinet van de edele vry Schilder-Const* (Antwerpen, 1662), p. 91. See also Sandrart, *Teutsche Academie*, ch. cxlix.

[2] According to I. Bullart, *Académie*, Brouwer was in Holland only '*quelque temps*.' From this stay he was called 'A. Brouwer Harlemensis,' in the inscription of a drawing by V. V. Bergh, 1659.

[3] The parish registers and the civil rolls of Antwerp give us the precise date of Brouwer's death.

[4] Kramm, *De Levens en Werken der Hollandsche Kunstschilders* (Amsterdam, 1857), p. 171.—Alfred von Wurzbach, 'Adr. Brouwer,' in Dohme's *Kunst und Künstler*.

His rendering of the lower classes of people is as true as it is humorous. Brouwer's pictures are very scarce. Most of them are in the Pinacothek at Munich. With the exception of Dulwich College Gallery, they will be sought for in vain in the public galleries of England and Holland.

No. **54.** INTERIOR OF AN ALE-HOUSE. In the foreground, to the left, a group of four men: one, sitting on a tub, is refilling his pipe. In front of him is a stool with a pitcher on it, a lighted candle set up, and a cloth. On the floor is a pewter pot. In the left corner a large earthen pitcher; a young man in a red cap sits behind smoking; two others singing. In the corner, another figure. On the right a man has pulled up against a wooden post; he leans against the support, with his right hand high against the beam; a red pitcher hangs above; on the right a door, a child going out. In the background, a fireplace; two men sit over it; another stands with his back to the fire; another guest is hugging the landlady; a portrait-drawing on the wall.

On Panel. 1 ft. $\frac{5}{8}$ in. high; 1 ft. $4\frac{5}{8}$ in. wide.

The execution is very clear and brilliant; a soft, transparent brown tone prevails generally. Compositions by Brouwer with so many figures are very seldom met with.

BUGIARDINI.—Florentine School.

BORN 1475. DIED 1554.

GIULIANO DI PIERO DI SIMONE BUGIARDINI was born at Florence in 1475. He studied the antique in the Giardini dei Medici, where he became acquainted with Michelangelo.[1] With him he entered the studio of Domenico Ghirlandajo. Afterwards Michelangelo employed him at his fresco-paintings in the Sistine Chapel (1508).[2] He also assisted Mariotto Albertinelli.[3] During the political disturbances in Florence, he probably lived at Bologna, where numerous pictures painted by him are preserved. In the year 1526 he was again in Florence, where Michelangelo became his patron. He died February 17, 1554, in Florence, and was interred in the Church Sta. Maria Novella.

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[1] Vasari, *Vite de' Pittori*, x. 346–7. [2] Ibid. iii. 190. [3] Ibid. x. 348.

Bugiardini often worked after the sketches of other great painters, as Fra Bartolommeo and Michelangelo. His own original pictures, which are often attributed to other artists, are mostly representations of Madonnas and Holy Families.

No. **354.** HOLY FAMILY. The Virgin, seated on the ground, suckles the Child, who sits on her lap. To the left, St. John bearing a cross. To the right, Joseph sleeping, with his head on his hand. A rock and bushes in the background. Outline nimbi round the heads.

On Panel. 2 ft. 8½ in. high ; 2 ft. 2 in. wide.

Formerly ascribed to Sassoferrato, and even to Raphael. The picture is entirely over-painted. Bugiardini appears to be here under the influence of Fra Bartolommeo.

CAMBIASO.—School of Genoa.

BORN 1527. DIED 1585.

LUCA CAMBIASO was born at Moneglia, on the Riviera orientale di Genoa, October 18, 1527. His father, Giovanni Cambiaso, was his master, and made him study in Genoa after the numerous pictures of Perino del Vaga and of Pordenone. He was much engaged in Genoa with panel-pictures and frescoes, which he painted for palaces and churches, and at which he worked with Giovanni Battista Castelli from Bergamo. After the death of his wife he went to Rome for some time; and was afterwards again employed in Genoa, not only as painter, but also as sculptor. He was called by Philip II. to Spain, where he remained until his death, in 1585.[1]

Luca Cambiaso painted in a cheerful, natural style, which sufficed to express adequately even his highest ideals. His colouring is generally harmonious and clear; his chiaroscuro always telling, light and shadow being divided in broad masses: but at a later time, when his *naïveté* failed, his colouring became duller. His Madonnas are genuine, amiable Genoese women, with nothing ideal in form; the Child, as usual, *naïf* and beautiful in action.

No. **247.** VENUS AND CUPID. Venus sitting on a couch turned to the right, seen in profile, half-length figure, undraped; a golden girdle round the hips; in her arms, Cupid kissing her. Dark background.

On Canvas. 2 ft. 8½ in. high; 2 ft. 1 in. wide.

This picture, a late work of the master, was formerly described as the work of an unknown artist, and also ascribed to Giovanni Battista du Paggi (1554–1627), of Genoa, a scholar of L. Cambiaso.—Lively in conception, but not well preserved. An exact copy of this picture, painted by W. Etty, R.A., is in Lord Northbrook's Collection.

A replica in the Munro Collection was attributed to Paolo Veronese.

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[1] Lanzi, *Storia*, v. 250 f. *Serie degli uomini i più illustri in Pittura*, vol. vii. 39–51.

CAMPHUIJSEN.—Dutch School.

BORN 1624. DIED 1674.

GOVAERT CAMPHUIJSEN was born at Gorcum in the year 1624. On February 8, 1647, he married Petronilla Franken [1] of Amsterdam, and was made a citizen of Amsterdam on March 16, 1650,[2] where he died in 1674.[3]

Camphuijsen was probably influenced by Paulus Potter, with whom his style has some points in common; but he cannot be considered to be a scholar of this master, who was one year younger, and who came to Amsterdam only in the year 1652, when Camphuijsen was already an accomplished artist. He painted principally domestic animals, cattle, sheep—in meadows, courtyard, or stable. The peculiar treatment of light, by which his colour melts into golden hues, his broad execution, brown shadows, and firmly-painted yellow lights, certainly all denote a peculiar style and an original master,[4] whose merits have not yet been enough appreciated.

No. **120.** PEASANTS WITH COWS BEFORE A COTTAGE. In the foreground, a cowkeeper, barefoot, with his boots hung around his waist; he stands in front, and points to some object with his left hand; he leans on a long stick with his right; near him a peasant and three cows. In the middle of the picture, the gable-end of a cowshed, partly thatched and partly covered with boards; to the left two willows; on the right cottages, and a waggon-load of corn drawn by two horses. Blue sky.

On Panel. 1 ft. $6\frac{3}{8}$ in. high; 2 ft. $\frac{5}{8}$ in. wide.

Both the scenery and the costumes of the figures are Westphalian.

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[1] T. van Westrheene, *Paulus Potter, sa vie est ses œuvres.* E. Fétis, 'G. Camphuijsen,' in *L'Art* (1877), pp. 37–38, 63–69.

[2] This fact has been discovered by Scheltema in the Archives of Amsterdam.

[3] The name of this painter is not mentioned in the great dictionaries of artists, such as Bryan-Stanley, Immerzeel, and Chr. Kramm. Dirk Raphaelsz Camphuijsen, in Gorcum, who died in 1626 (see Immerzeel, p. 125, and Kramm, p. 216), was probably the father of the painter Govaert Camphuijsen, to whose name Chr. Kramm draws attention in the *Aanhangsel*, p. 32. W. Burger (Thoré) has the merit of having first proved the existence of this painter by the signatures on his pictures, which are very rare. They are often attributed to Paulus Potter, and also to Dirk Raphaelsz Camphuijsen, who was a literary man, and who, according to E. Fétis, never worked as an artist. (See *Musées de la Hollande*, ii. pp. 239–244.)

[4] A picture representing four cows in a stable, and a servant cleaning barrels, signed and dated 'G. Camphuijsen, 1645,' is in the possession of L. C. Theodore H. Galton, Esq., and now exhibited at the Bethnal Green Museum, No. 43.

The signature, 'Paulus Potter,' on this picture, is certainly a forgery, and doubtless the only reason for the attribution of this picture to Paulus Potter, with whose genuine works it cannot be confounded; but it agrees in every point with the given characteristics of G. Camphuijsen.

AGOSTINO CARRACCI.—Bolognese School.

BORN 1558. DIED 1661.

AGOSTINO CARRACCI, son of Antonio Carracci, a tailor, was born at Bologna, August 16, 1558. After having been, at first, apprenticed to a jeweller, he visited the studios of the painters Prospero Fontano and Bartolommeo Passarotti, under the guidance of his cousin Lodovico, and worked in competition with his brother Annibale. He then gave himself up to a more general study of art and science, especially of engraving, under the direction of Domenico Tibaldi, architect and engraver at Bologna, and of Cornelius Cort at Venice, where he also came under the influence of Tintoretto and Paolo Veronese. He studied the works of Correggio at Parma. From 1589 he painted at Bologna, and was a teacher at the Academy founded by Lodovico. At Rome he worked for a short time at the Palazzo Farnese, and then went to Parma to enter the service of the Duke Ranuccio I. Farnese. He died there March 11, 1661, in the Capuchin Convent, whither he had retired before his death.[1]

Agostino is better known by his engravings than by his paintings; these are very rare. His masterpiece, 'The Communion of St. Jerome,' is in the Picture Gallery at Bologna. His manifold talents are especially conspicuous in his activity as a professor.

No. **296.** DEATH OF ST. FRANCIS. The Saint is lying at the steps of an altar, and is assisted by monks. Behind him is seen the altar, before which a grey-bearded priest holds the paten and Host, ready to administer Holy Communion to the Saint; behind the altar the picture of a Madonna enthroned with the infant Christ. The whole composition consists of ten figures.

On Canvas. 2 ft. $1\frac{3}{4}$ in. high; 1 ft. $9\frac{1}{4}$ in. wide.

[1] Malvasia, *Felsina Pittrice*, ed. Zanotti (Bologna, 1841); Bellori, *Vite de' Pittori* (Roma, 1672); Passeri, *Vite de' Pittori* (Rome, 1777); *Serie degli uomini i più illustri in Pittura*, vol. viii. p. 79.

Very careful in execution; the heads very expressive. A genuine and remarkable work of this rare master. Formerly ascribed to Annibale Carracci; in Mr. Cockburn's Catalogue (about 1818) it was labelled 'A. Carracci.'

ANNIBALE CARRACCI.—Bolognese School.

BORN 1560. DIED 1609.

ANNIBALE CARRACCI, brother of Agostino Carracci, was born at Bologna November 3, 1560. Although destined at first for the trade of his father, he chose to become a painter under the guidance of his cousin, Lodovico Carracci, who was his only teacher. He studied the works of Correggio at Parma, and was at Venice acquainted with Tintoretto and Paolo Veronese. After having worked in Bologna for about twenty years, he was called to Rome in 1600 by the Cardinal Odoardo Farnese, where he decorated the Palazzo Farnese with frescoes, working at them for eight years. Deeply mortified by the small payment he received for his labour 800 scudi (=crowns), he went to Naples for recreation, but died shortly afterwards in Rome, July 16, 1609, where he was interred near Raphael in the Pantheon.[1]

The paintings of Annibale Carracci in the Palazzo Farnese are not only his principal works, but also the most important productions of the Bolognese School. They combined masterly freedom of design with an harmonious effect of colouring. The influence of Titian and P. Veronese, of Correggio and Parmigiano, alternately appear to have prevailed in Annibale Carracci's works.

No. **344.** THE ENTOMBMENT OF CHRIST. In the foreground, three men carrying the body of Christ into a cave; to the left, a young man with a candle; to the right, a woman sitting on the ground lamenting. In the distance, two women helping the fainting Madonna. Rocks and dark sky in the background.

On Canvas. 1 ft. $6\frac{1}{4}$ in. high; 1 ft. $2\frac{5}{8}$ in. wide.

A carefully studied composition; the colours deep in tone; the figure of Christ recalls Michelangelo's Pietà in St. Peter's at Rome. Formerly ascribed to Lodovico Carracci.

[1] Malvasia, *Felsina Pittrice*, ed. Zanotti (Bologna, 1841); Passeri, *Vite de' Pittori* (Rome, 1777); *Serie degli uomini i più illustri in Pittura*, vol. viii. p. 97.

No. **335.** THE VIRGIN, INFANT CHRIST, AND ST. JOHN. The Virgin seated on the ground, violet dress and blue mantle. The infant Christ stands on the ground and clasps his mother around the neck. He wears a short yellow tunic. To the left St. John, looking towards the Madonna. A dark-foliaged background.

On Panel. 10 in. high; $7\frac{3}{4}$ in. wide.

No. **274.** (*After An. Carracci.*) MAGDALENE IN CONTEMPLATION. Magdalene, in a blue mantle, sits on the ground, bare to the waist. In her lap, a skull and a book; her right arm supports the uplifted head; to the left and in the centre, rocks. In the distance hilly landscape. Evening sky.

On Canvas. $11\frac{3}{4}$ in. high; 1 ft. $3\frac{3}{8}$ in. wide.

The original has been engraved by Fanni.

LODOVICO CARRACCI.—School of Bologna.

BORN 1555. DIED 1619.

LODOVICO CARRACCI was born at Bologna, April 21, 1555. The name of his father, a butcher, was Vincenzo Carracci. His first master, Prospero Fontano, in Bologna, and also his second, Tintoretto, in Venice, advised him to give up painting. But he was indefatigable, and studied the works of Bagnacavallo and Tibaldi in Bologna. Under the guidance of Domenico Passignano in Florence, he afterwards studied the works of Andrea del Sarto, and went to Parma to study those of Correggio, and to Mantua for the study of Parmigiano and Giulio Romano. When he returned to Bologna, in 1589, he founded a new school of painting, from which afterwards issued the greatest Italian artists of the seventeenth century. He died, unmarried, December 13, 1619, at Bologna.[1]

His pictures are very numerous. He has the merit of being a reformer in painting in Italy, which at that epoch had degenerated into mannerism. To unite the excellencies of all the great masters in one new style was his aim. Whilst the Italian masters of the Renaissance united their own ideal imaginations with

[1] Malvasia, *Felsina Pittrice,* ed. Zanotti (Bologna, 1841); Passeri, *Vite de' Pittori* (Rome, 1777); *Serie degli uomini i più illustri in Pittura,* vol. viii. p. 41.

nature, it was 'the model' which gained supremacy in the school of the Carracci, who drew from it even their conception of the ideal and of nature.

No. **265.** ST. PETER AND ST. FRANCIS. Two whole-length figures standing opposite each other; St. Peter to the left, in a dark dress and wide blue mantle; St. Francis to the right, looking with devotion at the crucifix in his arms. Hills, and trees in the distance, and blue sky.

On Copper. 9 in. high; 7 in. wide.

Of glowing colour and good impasto; deep in tones, and of smooth forms. Painted under the influence of Schedone and Correggio.

No. **293.** A FRANCISCAN MONK IN PRAYER. The monk kneels in a cave turned to the left, his hands crossed, the face lifted upwards. Over him three angel boys in clouds; before him on a rocky bench a skull, a chaplet, and a book. In the background a view over a plain, with steep mountains in the distance. Evening sky.

On Copper. 1 ft. $1\frac{1}{8}$ in. high; 10 in. wide.

Careful in execution, clear in colouring.

No. **311.** (*School of Lodovico Carracci.*) A PIETÀ. In the foreground, the Madonna, seated. The body of the dead Christ lies on a white cloth, whilst his head rests on the lap of the Madonna, who stretches out her left hand, lamenting. To the right two angel boys, kneeling, one holding the nails, the other taking up Christ's hand. Behind them, the grave. To the left, a view of Golgotha.

On Canvas. 1 ft. $2\frac{1}{2}$ in. high; 1 ft. $6\frac{3}{4}$ in. wide.

In Lord Northbrook's Collection is a similar picture painted by Lodovico Carracci, with slight variations, one angel boy being occupied with the crown of thorns instead of the nails. Another representation of the same subject, much larger in size, and ascribed to Annibale Carracci, is in the Gallery Doria at Rome (III. Braccio, No. 18). Here the two angel boys are missing. This composition was certainly a favourite one of Lodovico Carracci and his school. The picture betrays the hand of a scholar in its execution. It was formerly attributed to Annibale Carracci. In Mr. Cockburn's Catalogue it was labelled 'Unknown.'

probably bought at Harding's sale

CASANOVA.—Eclectic School.

BORN 1730. DIED 1805.

FRANCESCO CASANOVA was born in London in 1730, and is said to have been an illegitimate son of King George II. His family was of Venetian origin. When not yet six years of age, he went to Venice, where he was educated, and where he visited the studio of Francesco Guardi (who was a scholar of Canaletto, and died in 1793) and that of Simonini, painter of landscapes and battles. After travelling in France and Germany, he lived at Dresden for four years, where he copied pictures by Wouwerman. During this time he was influenced by Dieterich, the cleverest of all pasticcio painters. Later on he went to Paris, where his battle-pieces were much admired. In the year 1763 he was elected member of the French Academy. When he entered the service of Catherine II., Empress of Russia, he settled at Vienna, where he died in March 1805.[1]

Besides battle-pieces, Casanova also painted landscapes, animals, and family scenes, in imitation of Dutch masters.

No. **28.** WANDERERS NEAR A RIVER. To the right an old town wall; behind it a tower; in front two riders, and loaded horses. A man pushes off from the shore a boat, which is loaded with goods and passengers: three persons are close to him on the shore. To the left, on the distant bank, a castle, a bridge, and a tower. Blue sky with light clouds.

On Canvas. 1 ft. 2½ in. high; 2 ft. 2 in. wide.

The influence of Philip Wouwerman is here clearly discernible.

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[1] See Fréd. Villot, *Notice des Tableaux du Louvre: Ecole Française* (Paris, 1878), p. 55.

CHARDIN.—French School.

BORN 1699. DIED 1779.

JEAN-BAPTISTE-SIMÉON CHARDIN was born in Paris, November 2, 1699. He received instruction only in copying pictures, but soon attracted general notice through his great ability in the imitation of nature, especially in still-life pictures, which for their accuracy were even mistaken for old Flemish pictures. He was made member of the Royal Academy of France in 1728, and from 1752 he received a yearly pension of 800 livres from the King. He died on December 6, 1779.[1]

Until the year 1737 he only painted still-life pictures, and it is to those that he owes his celebrity. He had quite a different style in his figure representations; the latter are remarkable for their natural truth and action.

No. **27.** GIRLS AT WORK. Six girls sitting in a room, one standing, nearly all occupied with needle-work. To the right, a mantle and a fan on a chair. Dark background.

On Canvas. 1 ft. $10\frac{1}{4}$ in. high; 2 ft. $4\frac{3}{4}$ in. wide.

CIGNANI.—School of Bologna.

BORN 1628. DIED 1719.

CARLO CIGNANI, son of Pomponio Cignani, was born at Bologna May 15, 1628. He was of noble family, and studied painting under Giovanni Battista Cairo, afterwards under Francesco Albani, and developed his power by studying the works of Correggio and the Carracci. He lived as an independent artist, first in Bologna, then for a short time in Leghorn, for three years in Rome, then again in Bologna, whence he was called to Parma by the

[1] F. Villot, *Notice des Tableaux du Musée du Louvre: Ecole Française* (Paris, 1878), pp. 58, 59.

Duke, Ranuccio Farnese, and knighted. Afterwards Cignani painted in Bologna numerous pictures for Italian and foreign potentates, *e.g.* Louis XIV., and was also patronised by Pope Clement XI., after whom the newly-founded Academy, of which Cignani was the head, was called 'Clementine.' In the year 1686 he began the fresco representing the Assumption of the Virgin, in the cupola of the Duomo (S. Croce) at Forli, near Ravenna, which was finished in the year 1706. He died at Forli, September 6, 1719.

Carlo Cignani may be considered the last classical painter of the Bolognese School. His compositions are elegant, his colouring attractive, the design accurate ; his pictures are mostly of a cool tone. Amongst his numerous scholars the principal are Ferdinando Bibiena, Ventura Lamberti, Carlo Ricci, Giuseppe Maria Crespi, Marc Antonio Franceschini.

No. **350.** MARY MAGDALENE. Half-length figure, life-size, seen in profile to the left; brown hair hanging loosely down her shoulders. White drapery and reddish mantle. Both arms bare. The hands clasp a skull placed on a book, from which the Saint reads. Dark background.

On Canvas. Circular, 3 ft. 2 in. diameter.

CLAUDE LE LORRAIN.—French School.

BORN 1600. DIED 1681.

CLAUDE GELLÉE (or Gillée), called *Le Lorrain,* was born at Chamagne, a castle on the banks of the Moselle (near Toul), in 1600. When twelve years of age, he lost his father, Jean Gellée, and also his mother. While staying with his elder brother, a clever wood-engraver, at Freiburg in Breisgau, he learned to draw ornaments and arabesques. Afterwards he went to Rome with one of his relations, where he studied industriously. Godfried Walls, a painter from Cologne residing at Naples, was his master for two years, in architectural perspective and landscape-painting. Claude afterwards returned to Rome and resided there till 1625, visiting the studio of Agostino Tassi, a scholar of Paulus Bril.

He then wandered to Loreto, Venice, and through Germany to Nancy, where he occupied himself for a year with architectural painting, but returned, in the year 1627, by way of Lyons to Rome, where Cardinal Bentivoglio and Pope Urban VIII. became his protectors.[1] He died at Rome November 21, 1681, and was buried in the Church of the Trinità de' Monti.[2]

Claude's pictures were much appreciated even during his lifetime, and many pupils visited his studio. Giovanni Domenico Romano was his best scholar, and sold his own pictures for real Claudes—a circumstance which determined Claude not to accept any more pupils in his later time. Claude always painted with the greatest zeal; in the year 1644, for instance, he completed and finished seventeen pictures. He also made a large collection of drawings, after his original paintings, and wished it to be preserved by his heirs.[3] His landscapes are not directly painted from nature, but they are composed from an ideal point of view, in order to represent classical scenery. His architecture is generally taken from ancient Roman buildings. His greatest merits lie in his unsurpassed pictorial treatment of aërial perspective, in the great depth of his broad backgrounds, and in the delicate tones of his colour, which reflect with various effects the sunlight that fills the space before him. Claude le Lorrain first succeeded in giving expression to our feeling of longing after distant shores, and to the poetry which this feeling inspires.

No. **244.** JACOB AND LABAN WITH HIS DAUGHTERS IN A LANDSCAPE. In the centre of the foreground a group of high trees; Jacob in conversation with Laban, who stands between Rachel and Leah; to the left, sheep and goats; a bridge, with a caravan, and a fortified place. To the right a view over a flat landscape, with river and hills, and the sea.

On Canvas. 2 ft. 4 in. high; 3 ft. $\frac{3}{4}$ in. wide.

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[1] Baldinucci, *Notizie dei Professori del Disegno*, &c. His biography rests on the reports of Joseph Gellée, nephew of the artist. Sandrart, *Teutsche Academie*, cclv relates that Claude came to Rome as a pastrycook, and was first a servant of the painter Tassi.

[2] The remains of the artist were transported to the French National Church (S. Luigi) at Rome in 1840, on the recommendation of M. Thiers.

[3] *Libro di Verità o d'Invenzioni*, now in possession of the Duke of Devonshire. This sketch-book contains 200 drawings in pen washed with bistre. It has been engraved by Earlom and published by Boydell (London) 1774. A great number of drawings by Claude exists besides these.

No. 188 in Smith's Catalogue, who states that it was painted for Sig. Francesco Mayer in 1676. Remarkable for the warm and transparent atmosphere.

Engraved by R. Cockburn.

No. **275.** A CLASSICAL SEAPORT AT SUNSET. A slightly agitated sea; on the right, a rocky bank with high trees, a tower and a temple. In the middle distance, a seaport and a mountain. To the left, in the foreground, a large ship and two boats; two men standing on the shore.

Masterly in its broad execution.

On Canvas. 2 ft. 4¼ in. high; 3 ft. 2 in. wide.

Engraved by R. Cockburn.

No. **270.** THE EMBARKATION OF ST. PAULA FROM THE PORT OF OSTIA. In the foreground, magnificent palaces surrounded by canals, with a view of the sea; ships and boats ashore. St. Paula, and her daughter Eustochium, taking leave of friends and embarking in a boat; evening sun in the distance. Inscribed on two stones:

PORTO DE OSTIA CL AVDIO IMP

INBARCO DISANTA PAVLA

On Canvas. 1 ft. 7⅝ in. high; 1 ft. 3½ in. wide.

'Porto de Ostia, Claudio Imp(eratore).' 'Inbarco di Santa Paula' ('Harbour of Ostia, under the Emperor Claudius.' 'Embarkation of St. Paula'). Under the Roman Emperor Claudius, A.D. 41–54, a new harbour, called Portus Augusti, was constructed at Ostia, near Rome.[1]

St. Paula, a Roman lady, was born in 347. At the inducement of her friend St. Jerome, she left Rome to live in close retirement at Bethlehem, where she died in 404.

See 'Liber Veritatis,' No. 49; and Smith's Catalogue, same number. Sold to M. Desenfans in 1802 for 200 guineas.

A similar picture is in the possession of the Duke of Wellington.

Desenfans' Catalogue, No. 60, where it is stated that it was formerly the property of Prince Rupert.

Engraved by R. Cockburn.

No. **211.** A RIPOSO IN AN EXTENSIVE LANDSCAPE. In the foreground the side of a hill covered with trees, at the foot of which the Madonna is seated; the infant Christ on her lap, to whom an angel offers flowers; St. Joseph standing near. A bridge in the middle distance, flat landscape and the sea, with mountains beyond in the distance. Blue sky, with a few clouds.

On Canvas. 1 ft. 3 in. high; 1 ft. 7¼ in. wide.

Very delicate in tone.

[1] See J. P. Richter, 'Ostia,' in von Lützow's *Zeitschrift für Bild. Kunst*, vol. xiv. pp. 84, 89.

No. **264.** (*School of Claude.*) LANDSCAPE WITH FIGURES. In the foreground, a column and an urn; formerly ruins of a classical monument. To the left, a village, and beyond it high rocks. To the right, a bridge and a distant view. Three figures, cattle, and geese in the foreground. Calm sky.

On Canvas. 3 ft. 5 in. high; 4 ft. 6 in. wide.

SCHOOL OF COLOGNE, about 1500.

No. **277.** BUST OF CHRIST AS SAVIOUR OF THE WORLD. Seen in front. Blessing with the right hand, the left carrying a globe, the symbol of the world; greenish coat, red mantle, lined with green, and fastened by a gold brooch. Dark background.

On Panel. 10½ in. high; 8¼ in. wide.

Formerly attributed to Leonardo da Vinci and to his school. But it is clear, from the design and colouring, as well as from the general conception of the picture, that it is the work of a Northern artist. The features of Christ, the tone of the colours, and the singular glassy look of the eyes, are quite in the style of the School of Cologne under the influence of Master Stephan Loethener (1451).

CORREGGIO.—School of Lombardy.

BORN 1494. DIED 1534.

CORREGGIO is the name of a small town near Mantua. It had, during the fifteenth and sixteenth centuries, its own sovereign; and several painters, for instance, Lorenzo Costa, of Ferrara, sojourned there. Antonio Allegri, afterwards called Correggio, was born at Correggio, about the year 1494, and was the son of a well-to-do citizen. From 1518 to 1530 he lived chiefly at Parma. In 1519 he married Girolama Francesca di Braghetis, from Correggio, who died about the year 1529. The artist returned to his native town in 1530, where he died on March 5, 1534.[1]

The early works of Correggio are painted in the style of the Ferrarese School. The pictures of his second period are conspicuous by their masterly treatment of light and shadow. The

[1] J. Meyer, *Correggio*. Leipzig, 1871. J. P. Richter, 'Correggio,' in Dohme's *Kunst und Künstler*. Leipzig, 1879.

altar-piece called 'La Notte,' now in the Dresden Gallery, is regarded as a masterpiece in this respect. The artist, in his pictures, conceived men as when in the enjoyment of sublime bliss and in the extremity of great joyfulness, giving them in their outward appearance a natural grace which is unparalleled. Correggio had no pupils; although the contemporary painters of Parma, Mazzuoli surnamed Parmigiano, Anselmi, and Rondani, were greatly influenced by him. In the seventeenth and eighteenth centuries the principles of Correggio's art generally prevailed in painting and sculpture, especially in Italy and France.

No. **255.** (*After Correggio.*) VIRGIN AND CHILD. The Virgin, in a red dress, holds the Child upon her lap, who looks and reaches towards the left, whilst his mother is putting on him a violet dress. On the left, a basket with a pair of scissors. Dark background.

On Panel. 1 ft. $\frac{1}{4}$ in. high; $9\frac{3}{4}$ in. wide.

An old copy of the Madonna della Cesta (*basket*), painted in Correggio's later period. The original is in the National Gallery (No. 23). The copy shows some deviations; *e.g.* it has no landscape in the background. This picture is not in a good state of preservation.

No. **281.** (*After Correggio.*) VENUS AND CUPID. Venus stands in front, and holds an arrow in her left hand: her right hand is on a red drapery. Cupid on the right, standing and turned to the left, reads from a paper; two doves at their feet. Trees in the background.

On Panel. 1 ft. $7\frac{1}{2}$ in. high; $10\frac{1}{2}$ in. wide.

An old copy, reduced, of part of the picture, 'Mercury instructing Cupid in the presence of Venus,' painted in Correggio's later period for the Duke of Mantua, now in the National Gallery (No. 10). In this copy Mercury is wanting, and the figure of Cupid is reversed. The two doves have been added by the copyist. Probably painted in the School of Carracci.

P. DA CORTONA.—Roman School.

BORN 1598. DIED 1669.

PIETRO BERRETTINI, known under the name of Pietro da Cortona, was born November 1, 1596, at Cortona, in Tuscany. His father, Giovanni Berrettini, was a tailor. He received his primary instruction from his uncle Filippo Berrettini, and from Andrea Comodi, a Florentine painter, who then lived at Cortona. It was with him that Pietro went to Florence, and when not yet

fifteen years old, to Rome, where he entered the studio of Baccio Ciarpi of Florence, in order to study the antique and the works of Raphael, Michelangelo, and Polidoro da Caravaggio. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. (Barberini). He worked for twelve years at the frescoes of the Palazzo Barberini, which are considered to be his *chefs-d'œuvre*. He visited Lombardy, the Venetian States, and painted at the Palazzo Pitti in Florence, and was afterwards exclusively employed in Rome, where he was knighted by Pope Alexander (1655–67). He was also celebrated as an architectural designer, especially of façades. He died on May 4, 1669, and was interred in SS. Martina e Luca in the Forum at Rome, a church built by him, and to which he had bequeathed the sum of about 20,000*l.*

Pietro da Cortona was chiefly a fresco-painter. His pictures are executed with great facility. He is as great in painting as any one can be without a serious conception of his subject. His colouring is in a high degree pleasing: the prevailing qualities are clearness of tone, sunny air, easy movement of the figures in an illuminated space, a superficial, agreeable chiaroscuro, especially in the flesh-tints. His types of women are far more successful than his types of men. His principal pupils were P. Dandini, Carlo Cesi, V. Borghesi, Romanelli.

No. **318.** ST. MARTINA TRIUMPHING OVER THE IDOLS. The Saint, seen in full face, kneels on the steps outside a temple; her face is uplifted to heaven, her hands crossed; an outline nimbus surrounds her head; golden-coloured dress, white skirt and sleeves, blue cloak. On the left, a tripod, with fire on it, lies on the ground; behind, a man falling down. To the right, the Emperor Alexander Severus, with wild looks, his head covered with a mantle; over it, a laurel wreath. Four other persons around him. In the distance, to the right, a temple under a tree, and an obelisk, with blue sky above. Five angelic heads on clouds looking down on the Saint.

On Canvas. 3 ft. 9 in. high; 2 ft. 9¾ in. wide.

The Emperor Alexander Severus, according to the legend, wished to force Martina, a Christian virgin, of high birth, to sacrifice to the gods; but when she entered the temple of Apollo, and had made the sign of the cross, the statue of the god was overthrown, as also a part of the edifice, the ruins of which crushed the priests and the people.

Pietro da Cortona repeated this picture several times: examples of it are to be met with at the Louvre (No. 65), in the Gallery of Florence, and at the Sciarra Palace at Rome.

P. DI COSIMO.—Florentine School.

BORN 1462. DIED 1521.

PIERO DI COSIMO was born at Florence in 1462. After his father, who was a jeweller, he was called Pietro di Lorenzo, but after his master, Cosimo Roselli, Piero di Cosimo. Until 1485 he worked as a pupil of Roselli, in the Sistine Chapel at Rome, afterwards at Florence. Fra Bartolommeo and Mariotto Albertinelli were his companions. That he was highly respected as a painter, is shown by the fact that he was invited, in the year 1503, to take part[1] in the consultation about the erection of Michelangelo's 'David.' He is said to have been very singular in his private life. In 1521 he died at Florence.

The paintings of Piero di Cosimo have only lately been duly appreciated. They are still frequently ascribed to other artists. He painted religious subjects and portraits, and especially antique legends. Andrea del Sarto was his pupil.[2]

No. **133.** BUST OF A YOUNG MAN. The head turned somewhat to the left, hands not visible; brown long hair; reddish brown dress, with greyish blue sleeves. A tower to the left in the distance. Blue sky.

On Panel. 1 ft. 7⅛ in. high; 1 ft. 4 in. wide.

Very decisive in its design. The hair painted with greatest care, but the colours not well preserved. A very characteristic work of this master. Formerly ascribed to Leonardo da Vinci, and also to Boltraffio.[3]

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[1] He has himself painted this statue in the background of the portrait of a Warrior, now in the National Gallery (No. 895), where this genuine work of Piero di Cosimo is erroneously attributed to Lorenzo Costa of Ferrara.

[2] Vasari, *Vite de' Pittori*, &c. vol. vi. Crowe and Cavalcaselle's *History of Painting in Italy*, vol. iii.

[3] See Waagen, *Treasures of Art*, vol. ii. p. 346: 'It appears to be an excellent picture of Boltraffio.'

CUIJP.—Dutch School.

BORN 1605. DIED 1691.

AELBERT CUIJP was born at Dort, in August 1605. His father, Jacob Gerritsz Cuijp, was a celebrated portrait-painter; his mother, Grietje Dirckz-dochter (Margaret, daughter of Dirk). Aelbert was his father's pupil. On July 30, 1658, he married Cornelia Bosman, widow of Jan van den Cornput. He lived mostly on his estate, Dordwijk, near Dort. As proprietor of it, he had a seat in the High Court of Justice for the province of Dort. The distinguished position he occupied is also shown by a list presented to the Stadholder William III., where he is proposed as a member of the Regency of Dort. He died in November 1691, and was buried, on the 7th of that month, in the Church of St. Augustine at Dort.[1]

Aelbert Cuijp is, with Rembrandt, the most universal painter of the Dutch School. He painted, in his youth, still-life, birds, the interiors of stables, and portraits; later on, river landscapes with cattle, horses with riders, sea-pieces, scenes by moonlight, &c. They all give a complete image of Dutch country life. The earlier period of Dutch landscape-painting (van Goijen, R. Boghman, Pieter Molijn, and others) attains with him its highest perfection. No painter so well succeeded in representing the effects of full sunlight in the open air. His representations of birds[2] recall Hondekoeter, whilst his portraits come near to those of Ferd. Bol. The animals in his pictures are as skilfully painted as those of Adriaen van de Velde; his horses are more imposing than those of Wouwerman or Berchem; his sky better than that of J. Both. A. Cuijp, with a light hand, painted with transparent colours, and his compositions, although simple, are still lively, and by no means wanting in variety. Cuijp certainly ranks

[1] Aelbert Cuijp and his father are not mentioned in the Guild-Book of *Het Sint Lucas-Gild te Dordrecht* (1580–1649). See F. D. O. Obreen, *Archief voor Nederlandsche Kunstgeschiedenis*, vol. i. pp. 181–220. According to P. van den Brandeler, the painters of Dort formed a 'simpele *confrerie*' apart from the Sint Lucas-Gild.

[2] Such pictures of A. Cuijp are to be found in the Gallery at Buckingham Palace.

among the greatest masters for having created a new conventional form for the representation of light and air. He preferred to paint the bright, but hazy, light of a hot summer noon-day, with strong glowing colours in the foreground, and most delicate tints in the distance. He did not succeed so well in representing middle distance in flat landscapes and mountains in the distance. He signed his pictures A. C. and A. Cuijp. It is very seldom that they are dated. Cuijp painted, perhaps, only for his own pleasure.

Until the year 1750 none of his pictures were sold in Holland for more than 30 florins, whilst now some are purchased for 3,000*l.*, and more. England has the merit of having first appreciated this master, whose works are very rare on the Continent. No Gallery in Europe possesses so many of his important works as the Dulwich College Gallery.

The pictures Nos. 114, 141, 163, 169, 239, are the most prominent for their merits. The first mentioned in the following descriptions belong to his earliest style.

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No. **192.** LANDSCAPE WITH CATTLE AND FIGURES. A low sandy place, with patches of marshy grass about; to the left, a mound, on which two goats browse; three shepherds and sheep in the middle ground; on the right, three cows. A flat marshy distance, and grey sky.

Signed

A CUIJP

On Panel. 1 ft. $2\frac{7}{8}$ in. high; 1 ft. $10\frac{1}{2}$ in. wide.

The impression of a desert plain is here well given. A particularly important work of the master, as it is painted in his earliest style, of which only a few examples have come down to us. It somewhat recalls the manner of van Goijen.

60

No. **76.** LANDSCAPE WITH CATTLE. In the foreground, a river, two men and three cows; two boats lie close to the shore; a bank with bushes in the distance; on the river, a sailing-boat; cloudy sky.

Signed

A CUIJP

On Panel. $10\frac{1}{4}$ in. high; 1 ft. 2 in. wide.

An early work, recalling the style of van Goijen; successful in the colouring of the sky.

Engraved by R. Cockburn.

No. **9.** VIEW ON A PLAIN. In the foreground, two figures. To the right, a shepherd standing and a woman sitting. In the distance are five cows, three lying down, two standing; a small wood behind. In the foreground, also four sheep; and in the middle, three more. Near a road, on the left, a stream visible; a village, and windmills, in a long-stretching flat country. Clear, bright summer's sky, with fleecy clouds; the day tending towards evening.

Signed

A cuijp

On Panel. 1 ft. $6\frac{3}{8}$ in. high; 2 ft. $3\frac{7}{8}$ in. wide.

In this early work, Cuijp, with light touches of the brush, has well succeeded in representing an extensive plain, with but small means. Formerly called a view of Utrecht.

Engraved by R. Cockburn and by J. Cousen.

No. **114.** THE WHITE HORSE IN A RIDING-STABLE. In the foreground, a white horse; behind him, his rider; to the right, a mounted horseman, who is leading his animal towards the front; near the wall in the background a man, a boy, and a girl.

Signed

A C

On Panel. 1 ft. $1\frac{5}{8}$ in. high; 1 ft. 8 in. wide.

One of the finest pictures of A. Cuijp. The white horse is, with regard to light, colour, and relief, an unequalled masterpiece of its kind. W. Burger says, in reference to a very similar picture in the Museum of Rotterdam (No. 42), 'It was these horses of Aelbert Cuijp which prevented Géricault—the celebrated French painter—from sleeping.' [1]

Engraved by R. Cockburn.

No. **156.** TWO HORSES. A brown horse stands saddled, placed with his flank to the spectator. To the right, a gray horse, facing the spectator; a groom, in red cap and dark clothes, is busy tightening the girths. The background on the right is formed by a wall; on the left, are bushes and open country, with the tower of a castle beyond. Blue-grey sky.

On Panel. $11\frac{1}{8}$ in. high; 1 ft. $3\frac{1}{2}$ in. wide.

Apparently an early work; the landscape is here treated as quite an accessory part of the picture.

Engraved by R. Cockburn.

No. **145.** FISHING ON THE ICE. A crowd of people with a fishing-net stand on the ice; sledges and barrels on the left. Near the shore a windmill. Grey sky.

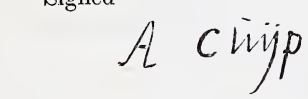
On Panel. 1 ft. 3 in. high; 1 ft. 8 in. wide.

[1] *Musées de la Hollande*, ii. p. 211.

Winter scenes by A. Cuijp are very rare. We miss here the impression of cold air by which the objects ought to appear in sharp outlines. A similar picture, but larger, is in the Duke of Bedford's Collection.

No. **83.** CATTLE NEAR A RIVER. To the right, a spit of meadow by the side of a river. Five cows lying down, and a horse standing; a young oak divides this from the second group of two cows—one standing, red, one lying down; four sheep, and a woman tending them. She wears a blue dress with white sleeves. In the middle distance are seen two men; rocks behind. To the left, on the river, a boat. Bright, calm, sunny sky.

Signed



On Canvas. 3 ft. high; 3 ft. 10½ in. wide.

Unusually splendid in its harmony, the principal colours being emerald-green and copper-brown; Cuijp's picture No. 822 in the National Gallery (Peel Collection) is of a similar tone of colour.

This picture was bought by Sir P. F. Bourgeois from the Collection of R. Hulse, Esq., in 1806, for 225 guineas.

No. **141.** EVENING RIDE NEAR A RIVER. On the left, a shepherd and sherpherdess near a pool overgrown with trees; behind, a river with a view of the opposite woody shore. On the right, two riders on a road, and a declivity of a mountain behind. Clear evening sky of a warm summer day.

Signed

On Panel. 1 ft. 6¾ in. high; 2 ft. 1⅛ in. wide.

Especially attractive by the rich golden tone of the evening light, and by the warm shadows in the foreground.

Engraved by R. Cockburn; and by T. Mayor in 1769. The picture was then in possession of John Barnard, Esq.

Mentioned by Waagen.[1]

No. **163.** A ROAD NEAR A RIVER. In the centre two high trees, beneath which two shepherds reposing; on the left, a youth on a donkey, and a shepherdess. Fishing peasants on the other bank of the

[1] Waagen, *Treasures of Art*, vol. ii. p. 344: 'Also a good picture by the master.'

river. To the right, high trees, a cottage, and mountains; to the left, in the distance, a valley. Evening sky.

On Canvas. 3 ft. 8¼ in. high; 5 ft. 6 in wide.

A masterpiece of the artist, conspicuous by its broad and skilful execution.

Desenfans' Catalogue, No. 142.

Mentioned by Waagen.[1]

No. **169.** CATTLE AND FIGURES NEAR A RIVER, WITH MOUNTAINS. In the foreground, two cows; a shepherd conversing with a flute-player. On the right, in the middle distance, cattle and figures below steep rocks. The width of the middle distance is occupied by a river; behind it, meadows and mountains; somewhat clouded sky; red evening tints to the left.

Signed

On Canvas. 3 ft. 3½ in. high; 4 ft. 8¾ in. wide.

A first-rate picture, specially noticeable for the strength and clearness of light, the transparency of the still full-coloured shadows, the firmness of modelling, and the true perspective of the depth of the landscape in comparison with the endless height of the sky. For the representation of the mountains in the background, however, the Dutch painter did not follow nature.

Mentioned by Waagen.[2]

No. **239.** CATTLE NEAR A RIVER. In the centre, a group of cows lying on a bank, in deep shadow. Behind, a river, with houses and a tower on the opposite shore; grey evening clouds; close air.

Signed

On Panel. 1 ft. 11 in. high; 2 ft. 4½ in. wide.

The deep tones and the impasto in the foreground are in striking contrast with the delicate vapour which envelops the background. A very fine work of the master.

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[1] Waagen, *Treasures of Art*, vol. ii. p. 344: 'A rich, well-executed picture.'

[2] *Ibid.*: 'In composition, depth, glow, and clearness of colouring and general feeling of rural tranquillity on a warm summer's evening, this is one of the most beautiful works of the master.'

Mentioned by J. A. Crowe.[1]
Mentioned by Waagen.[2]
Engraved by R. Cockburn.

No. **243.** CATTLE NEAR THE MAAS (MERWEDE), WITH DORT IN THE DISTANCE. On the right, a group of cows with a milkmaid; on the left, the Maas with ships; behind it, the church and houses of Dort. A threatening cloudy sky.

Signed

On Panel. 2 ft. 5½ in. high; 3 ft. 5¼ in. wide.

The execution of the foreground is less carefully done than usual; the representation of the storm-clouds which gather thickly over the landscape is masterly.

The following pictures are far from perfect in many parts; nevertheless they bear the genuine signature 'A. Cuijp;' some of them are probably only studies which the painter prepared for his larger compositions.

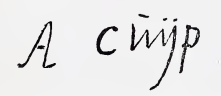
No. **5.** COWS AND SHEEP. To the left, two cows and three sheep; behind them, a few houses; on the right, a wall; a town in the distance; grey cloudy sky; signed below on the right.

A. C.

On Panel. 1 ft. 2⅜ in. high; 1 ft. 7⅝ in. wide.

An early work; especially clever in the representation of the broad and transparent shadows.

No. **184.** A VIEW ON THE MAAS, WITH DORT IN THE DISTANCE. In the foreground, goats, sheep, and cows, two boys, and a woman milking a cow. In the distance a view of Dort. Clear sky, with clouds to the right. Signed



On Canvas. 2 ft. ¾ in. high; 2 ft. 7½ in. wide.

Only remarkable for the delicate harmony of the background.

[1] *Handbook of Painting, German, Flemish, and Dutch Schools,* 'Cuijp,' Part II. ch. iv. p. 461: 'As an especially fine example of his favourite contrasts between dark-coloured cattle and a warmly-lighted river, I may mention No. 239 in the Dulwich Gallery.'

[2] Waagen, *Treasures,* vol. ii. p. 344: 'The contrast between the dark-coloured animals and the clear water is very striking; the impasto admirable.'

No. **13.** (*School of A. Cuijp.*) A RIDING-SCHOOL IN THE OPEN AIR. On the right four gentlemen on horseback; before them, a white horse with a rider in a carmine coat. On the left, a horse being trained in a circular walk, and other figures. An old castle near a river, trees, and a hill form the background.

On Panel. 1 ft. $2\frac{7}{8}$ in. high; 1 ft. $7\frac{3}{4}$ in. wide.

Also an early picture, strong in colour, and well preserved.

This appears to be the same picture that was formerly in the Collection of M. van Slingelandt. See Smith's Catalogue, No. 28.

No. **180.** (*Painted in imitation of Cuijp.*) FLAT LANDSCAPE WITH SHEPHERDS AND SHEEP. To the right, two shepherds, one standing, the other lying on the ground. A river occupies the width of the middle distance. Greyish sky.

On Panel. 2 ft. $4\frac{3}{8}$ in. high; 1 ft. 6 in. wide.

A pasticcio, painted in imitation of A. Cuijp by a late artist.

VAN DEELEN.—Dutch School.

BORN 1607 (?) DIED 1673 (?)

DIRK VAN DEELEN was born at Heusden (or at Alkmaar) probably in the year 1607 (1605 ?). He was thrice married: first, to Maria van der Gracht (d. 1650, aged 62); secondly, Catherina de Have (d. 1652, aged 34); and thirdly, Johanna van Balen (d. 1668, aged 68). Van Deelen was much esteemed, even in his lifetime, as a painter of architectural and perspective views. He lived at Arnemuijden, in Zealand, where he was made burgomaster of the town in his later years. He died on May 16, 1673 (?), aged 66.[1]

Pictures of this master are very rare. They represent the interior and exterior of palaces in the Renaissance style. Although of great merit, they are nevertheless somewhat hard and metallic, and the colour often appears wanting in harmony when compared with later masters, who treated the same subjects. The figures in his pictures are generally painted by Le Duc, Dirk Hals, Pieter Codde, van Herp, Anthonis Palamedesz, Phil. Wouwerman, and Boeijermans.

No. **258.** THE ENTRANCE OF A PALACE. In the foreground, a large doorway; behind it a courtyard and entrance-hall, with rococo ornaments. Two greyhounds on the pavement. Two figures pass to the right into a doorway; another is going up the staircase under a portico. On the landing at the top of the steps, a lady and a youth.
Signed and dated

DV DELEN F 1654

On Panel. 1 ft. 7½ in. high; 1 ft. 3¼ in. wide.

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[1] Houbraken, *Groote Schouburgh*, states by mistake that Dirk van Deelen was a scholar of Franz Hals. His authority, C. de Bie, *Het Guldencabinet*, 1662, p. 281, though writing at the same time about Deelen and Phil. Wouwerman, speaks only of the latter as Hals' pupil. See W. Schmidt in von Lützow's *Zeitschrift für Bildende Kunst*, vol. ix. p. 95.

VAN DIJCK.—Flemish School.

BORN 1599. DIED 1641.

ANTONIUS VAN DIJCK was born at Antwerp on March 22, 1599. His father, Franz van Dijck, was a silk-merchant, and his mother, Maria Cuypers, was very skilful in embroidery.[1] The van Dijcks were known to be a very pious Roman Catholic family. In the year 1509 Antonius van Dijck became the pupil of Hendrick van Balen, who belonged to the earlier Flemish Renaissance School. He was admitted into the Painters' Guild in the year 1618,[2] and it is probable that he was already then employed in Rubens' studio. When, in the year 1620, the Jesuits made a contract with Rubens for the decoration of their church, one of the conditions was that van Dijck should be employed as a working pupil.[3] At the end of that same year, or in the beginning of 1621, van Dijck was engaged by James I. to stay for some time in England.[4] On December 1, 1622, he was back again in Antwerp. In the spring of 1623 he undertook a voyage to Italy, staying at Venice, Rome, Palermo, and especially at Geneva. He returned by way of Paris to Antwerp (1626). In the year 1629 King Charles bought, through the medium of Endymion Porter, from van Dijck, his great picture, 'Rinaldo and Armida,' for 78*l*.[5] In the spring of 1632 he went himself to London, and being recommended by the Earl of Arundel was received most courteously by Charles I. The King assigned him apartments at Blackfriars, and a summer residence at Eltham, in Kent. He also received the title of 'Principal Painter of their Majesties at St. James's,' and was knighted by the King on July 5, 1632. October 17, 1633, he granted him an

[1] Cornelius de Bie, *Het Guldencabinet.*

[2] In the *Liggere* (Guild-Book), his name is spelt 'Anthonio van Dick.'

[3] According to Kramm, *De Levens*, &c., Antonis van Dijck was a member of the 'Jonghmans Sodales van de H. Maghet Maria'—a brotherhood founded by the Jesuits in 1627. C. Lembke (*Anton van Dijck*, Leipzig, 1876, p. 63) points out that the connection which van Dijck had with the Jesuits forwarded in later times his relations with the English court.

[4] W. Carpenter, *Memoir of Sir Anthony Vandyck*, &c., London, 1844. On February 16, 1621, he received 100*l*. for a special service rendered to the King.

[5] Now in possession of the Duke of Newcastle.

annual pension of 200*l.* for life. It is not known at what time he married Maria Ruthven, in the household of Queen Henrietta. Her father, fifth son of Lord Ruthven, Earl of Gowrie, was a celebrated physician. 'Sir Anthony always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment, that few princes were more visited or better served.'[1] During the political disturbances van Dijck, in the autumn of 1640, returned to Antwerp, where Rubens had died that same year, in May. In January 1641, he went to Paris, but not meeting there with the success he had expected, he returned to England (in March 1641 ?)[2] On December 9, 1641, he died at Blackfriars, after a severe illness, and was buried in the Old Church of St. Paul's. He left a large property (about 20,000*l.*) to his wife and his daughter Justiniana (then only eight days old), and to other relations.

In the artistic development of van Dijck three periods are to be discerned. In the first, he was scholar and rival of Rubens; in the second, he appears to be influenced by the Venetians, especially by Titian. The third period comprises his time in England, where a cooler and paler harmony predominates in his pictures. Van Dijck was seldom successful in the composition of historical subjects, but had a prominent talent for the comprehension and representation of aristocratic personages, giving a special emphasis to their courtly appearance and commanding beauty. He characterises admirably in his pictures charm and elegance as well as grief. His strength lies in the expression of aristocratic feeling, to which he liked to give a touch of melancholy. He at once gained the favour of the English nobility, who found in his style of representation just that ideality with which they wished their portraits to be invested. Van Dijck, like Rubens, seldom painted his pictures without assistance. He himself sketched the figure in little more than an hour, and painted the heads; the dresses he had sent to him, and had them copied by pupils, giving, after this, another and last touch to the picture. Indeed, in his portraits the heads, as a rule, offer the sole attraction, the hands being always painted

[1] Graham, *Essay towards an English School*, at the end of the translation of De Piles. London, 1706.

[2] According to Hookham Carpenter. See *Catalogue du Musée d'Anvers, troisième édition complète*, 1874, p. 458.

on one systematic model. The colour, although generally cool in tone, surpasses in freshness even that of Titian. There are nearly 280 portrait-pictures by his hand. He also engraved a series of portraits.

No. **135.** THE MADONNA AND INFANT SAVIOUR. Half-length figure of the Madonna, life-size, standing, wearing a red dress and blue mantle. She holds the Child with both hands, standing on a stone base and clinging to his mother; to the right, a large column in the background.

On Canvas. 4 ft. 8 in. high; 3 ft. 5¼ in wide.

Very animated in its composition; the head of the Madonna very expressive. This picture is a replica of the celebrated Madonna in the Bridgwater Gallery, but less brilliant in colour. Others are to be found at Blenheim and at Dresden.

Engraved by Pontius, Carmona, Finden, and Salvador.

No. **124.** CHARITY, WITH THREE BOYS. Charity, a three-quarter-length figure, turned to the right, sits in the centre, her face turned upwards. She is in white drapery, with a blue scarf round her shoulders and a red mantle on her lap, on which sits a boy; two others lean against her shoulders. In the background, to the left, a dark wall; to the right, a curtain; blue sky, with clouds, behind.

On Canvas. 4 ft. 6½ in. high; 3 ft. 5 in wide.

Painted in the school of van Dijck, probably under the direction of the master. There exist repetitions of this subject, painted by van Dijck, in the Collection of Lord Methuen and Mr. Hope.[1]

Engraved by Cankerken and W. Ryland.

No. **214.** PORTRAIT OF PHILIP HERBERT, FIFTH EARL OF PEMBROKE. Half-length figure, life-size, turned to the left; long fair hair, thin moustache; the left hand placed on his hip, the right on the breast, covered by a maroon-coloured mantle, thrown over his shoulder. Dark background.

On Canvas. 3 ft. 3⅝ in. high; 2 ft. 8¼ in wide.

Van Dijck painted Philip, fifth Earl of Pembroke, with his family, in a picture in the Earl of Pembroke's Collection at Wilton House. It is the largest family picture he ever painted (11 ft. high and 19 ft. wide). In the centre are seated the Earl and Countess, dressed in black silk. On their right are their five sons, standing. Close to the Earl, Charles Lord Herbert, turned to the right, and seen in profile; on the left hand of the Countess is her daughter, Lady Anna Sophia, and her husband Robert, Earl of Carnarvon, &c. There exists, certainly, a very great likeness between the features of Charles, Lord Herbert, as represented in

[1] See Mrs. Jameson's *Private Collections*, p. 461.

the picture at Wilton House, which has been engraved by B. Baron,[1] and the above-described portrait in the Gallery. This has previously been described as representing Philip, fourth Earl of Pembroke, with whose authentic portrait it has very little in common.

'The so-called Earl of Pembroke, by Van Dyck—if one of the family at all—would be Philip Herbert, afterwards fifth Earl of Pembroke, who succeeded his father in 1649. He was painted as a youth by Van Dyck; engraved by Lombard among the "countesses."'[2]

This portrait is of an imposing character: the tones of the colours are delicate; the arrangement of the draperies is somewhat decorative. It was purchased from Mr. Bryan's Collection in 1798; formerly in the possession of Sir Joshua Reynolds. Smith's Catalogue, No. 521.

No. **250.** PORTRAIT OF LADY PENELOPE NAUNTON. Three-quarter length figure, life-size, standing facing the spectator: her left hand raised to the waist, and holding a brownish scarf; low red dress, pearl necklace and earrings; amber-coloured background and green curtain on the right.

On Canvas. 3 ft. 11 in. high; 3 ft. $\frac{1}{4}$ in. wide.

Mr. G. Scharf takes this portrait to be Penelope Naunton, first wife of the above Earl Philip; she was a widow when he married her.

In the execution of this picture van Dijck was apparently assisted by one of his pupils.

No. **242.** PORTRAIT OF LADY VENETIA DIGBY ON HER DEATH-BED. Only the head and the right arm, against which she leans her cheek, are visible: she is seen full face, turned a little to the left. A faded rose on the sheet; dark blue counterpane and curtains. The figure is life-size.

On Canvas. 2 ft. 5 in. high; 2 ft. $7\frac{1}{2}$ in. wide.

Lady Anastasia Venetia Digby was the daughter of Sir Edward Stanley and Lady Lucy Percy, and wife of Sir Kenelm Digby. She was found dead on her couch one morning; her husband sent for his friend van Dijck, who made a portrait of her, in the attitude in which she was found. She died in 1635. Her husband, who loved her to madness, and who piqued himself on being an adept in medical and occult science, was supposed at the time to have hastened her death by certain potions he had administered to her for the purpose of heightening her charms.

A similar picture is in Earl Spencer's Collection at Althorp.

No. **218.** PORTRAIT OF A KNIGHT. Three-quarter length figure, standing and turned slightly to the left; life-size; about thirty-five years of age, black short hair and beard, aquiline nose, blue eyes; damasked cuirass; the left hand resting on his sword, the right holding a

[1] This engraving is inscribed, 'A. van Dyck eques pinxit. B. Baron sculp. 1740. Tabulam illam celeberrimam ab Antonio Vandyke equite depictam, ac in ædibus Wiltonianis adservatam, in qua Philippus Pembrokiæ comes, ejus nominis primus, aliique e gente illa illustrissima . . . . ad vivum exhibentur.'

[2] Dr. Richter is indebted for this information to Mr. George Scharf, Director of the National Portrait Gallery.

marshal's staff; white stiff collar; behind him, to the right, on a table, a helmet and gloves. Dark background.

On Canvas. 4 ft. $\frac{1}{2}$ in. high; 3 ft. $2\frac{1}{4}$ in. wide.

Van Dijck has painted here almost only the head and the left hand. According to Smith, who attributed this picture to van Dijck, it represents the Archduke Albert.[1] Dr. Waagen looked on it as the work of Rubens.[2]

No. **213.** (*School of van Dijck.*) PORTRAIT OF A LADY. About forty years of age, sitting in an arm-chair, fair hair, black felt hat, and black damask dress, deep white falling collar, with lace edging, white gloves. Faded green drapery as background.

On Canvas. 2 ft. 11 in. high; 2 ft. 3 in. wide.

No. **26.** (*School of van Dijck.*) THE DESCENT FROM THE CROSS. In the centre, the Cross. Two men, on ladders, let down the body of Christ, which St. John receives. He wears a green tunic and red mantle. To the left, the Virgin faints in the lap of Mary Magdalene, who demonstrates her agony by uplifted and outstretched arms. To the right, a figure in brown mantle, seated on the ground. Dark background, with bits of blue sky; cherubs' heads round the Cross.[3]

On Panel. 1 ft. $10\frac{1}{2}$ in. high; 1 ft. $4\frac{5}{8}$ in. wide.

Delicately executed; but not well preserved.

No. **234.** (*School of van Dijck*). THE INSPIRATION OF A SAINT. The Saint, a bishop, kneels at an altar. Another bishop and a youth behind him. Two angel boys are in the foreground, with a pastoral staff and a book. Two angels in the background, one holding a mitre. Three angels in the air. A ray of light descends on the Saint's breast. Columns in the background.

On Panel. 1 ft. $5\frac{3}{4}$ in. high; 1 ft. 1 in. wide.

No. **167.** (*After van Dijck.*) A GREY HORSE. The horse stands nearly in front, with flowing mane and saddle-cloth; grey sky.

On Paper; mounted on Panel. 1 ft. $6\frac{1}{2}$ in. high; 1 ft. 5 in. wide.

Subject very often repeated in the School of van Dijck.

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[1] Smith's Catalogue, No. 682.

[2] *Treasures of Art*, by Waagen, vol. ii. p. 342.

[3] It has been stated by Mrs. Jameson (p. 447) and others, that this picture is dated 1619; but the number 2619 in the right corner is evidently a collector's mark.

DOLCI.—Florentine School.

BORN 1616. DIED 1686.

CARLO DOLCI was born at Florence, May 25, 1616. His father, Andrea Dolci, a tailor, died when Carlo was four years of age. His mother Agnese, born Marinari, gave him a very religious education, and placed him in the studio of the painter Jacopo Vignali. In the year 1648 he became a member of the Accademia del Disegno. He left Florence only once for Innsbruck, in the Tyrol, to paint a portrait, by order of the Grand Duke of Tuscany, at the court of the Archduke Ferdinand Carl of Austria. He was of a very timorous nature, and given to melancholy. He died at Florence, Jan. 17, 1686.

Carlo Dolci painted chiefly Saints, figures, and portraits. His pictures are executed with assiduity, and are of a melting system of colour. His types show a lively taste for beauty, but his conception is sentimental, effeminate, conventional, and devoid of energy, although they were doubtless intended to express deep religious devotion. Amongst his pupils were: Onorio Marinari, Alessandro Lomi, Bartolomeo Mancini. His daughter Agnese, married to Stefano di Carlo Lomi, imitated him cleverly.

No. **337.** CATHERINE OF SIENNA. Head of a young nun in adoration, turned to the left. She wears the white veil and black dress of the Order of St. Dominic; a crown of thorns on her head; the eyes cast down; a tear bedews her cheek. The features are those of a portrait.

On Panel. 9½ in. high; 7¾ in. wide.

Saint Catherine of Sienna (1347–1380) was highly celebrated for her ascetic devotion. This picture, a *chef-d'œuvre* of Carlo Dolci, was formerly described as being a Mater Dolorosa; it is executed with the greatest care; the brightness of the colours and the bright light are of great effect.

No. **217.** SAINT VERONICA. Half-length figure, life-size, seen in front; red dress, blue mantle, brown scarf. The attitude of the head,

and the movement of the hands, expressing astonishment. Round the head a nimbus; dark background.

On Canvas. 2 ft. 7 in. high; 2 ft. 1¼ in. wide.

Formerly in Prince Rupert's Collection. Desenfans' Catalogue, No. 13, where it is stated that the background was gold-coloured.

DOMENICHINO.—School of Bologna.

BORN 1581. DIED 1641.

DOMENICO ZAMPIERI, called IL DOMENICHINO, was born at Bologna, Oct. 21, 1581. His father, a shoemaker, had at first destined him for the study of science, but yielding to his wishes, sent him to the studio of Dionysius Calvaert, a Flemish artist, who had settled at Bologna. It was there that he made the acquaintance of Guido Reni, and they both entered the school of the Carracci, where Domenichino became an intimate friend of Albani. In Parma he studied the works of Correggio; in Rome, whither he was called by Albani, he aided Annibale Carracci in the fresco-paintings in the Palazzo Farnese. His frescoes at Grottaferrata, near Rome, and his most important oil-painting, the 'Communion of St. Jerome,' now in the Vatican, painted about 1517, excited the jealousy of Guido Reni, Lanfranco, and others, on account of which he returned to Bologna on April 18, 1612; but a month later he was again called to Rome to execute new works. Afterwards he married at Bologna. When Cardinal Ludovisi was made Pope in the year 1620, under the name of Gregory XV., he received fresh orders, and was appointed architect of the Apostolic Chamber. After the death of the Pope (1623) he was called to Naples, in order to decorate the Chapel of St. Januarius. He was there exposed to the intrigues of the painters belonging to the naturalistic school, and died, it is said, through poison, on April 15, 1641.

Domenichino is the cleverest and ablest painter of the School of the Carracci. He is very uneven in his colouring, but his design is very careful, and his compositions are often imposing. He was also an important landscape painter. His scholars are: A. Camasseo, F. Cozza, A. Barbalunga, A. Fortuna, Piero del Po.

No. **349.** THE ADORATION OF THE SHEPHERDS. In the centre, the crib, with the infant Christ; behind it, his mother kneeling, uncovering the Child; near her, three angels in adoration. In the foreground, to the right, four shepherds kneeling; two others entering the doorway; before the crib, two boys, one offering a dove. To the left, a man standing and playing on a bagpipe. In the background, St. Joseph giving a bundle of straw to the ass. A wall behind; on it three angel boys holding a scroll and singing. A composition of eighteen figures.

On Canvas. 4 ft. 7¼ in. high; 3 ft. 8½ in wide.

Cleverly composed, and carefully drawn. The colours of bright, but cool tones. Probably an early work of the master.

DOU.—Dutch School.

BORN 1613. DIED 1675.

GERARD (GERRIT) DOU (properly Douwensz, son of Dou) was born at Leyden, April 7, 1613. His father, Douwe Tanszoon, a glazier, placed him, when nine years of age, with an engraver, Bartholomæus Dolendo, in order to learn drawing, and some time afterwards apprenticed him to Pieters Kouwenhouen, a glass-painter. In his fifteenth year, 1628, the youth, by his own wish, entered, at Leyden, Rembrandt's studio, where he remained for three years, and learnt oil-painting. Rembrandt himself was then only twenty years of age. Dou established himself in his native town as an independent artist, and lived there all his life, except between the years 1651 and 1657, and 1668 and 1672. He died there in February 1675.

He began to paint at first portraits, and afterwards representations of family and professional life of the middle and lower classes, in small sizes, with, as a rule, not more than three figures. He doubtless owes to Rembrandt the clearness and strength of his colouring and the treatment of the chiaroscuro. His acute observation, unequalled precision, and the great patience which he devoted even to the smallest details, have always been greatly admired. The German painter Sandrart relates that he once visited, with Pieter de Laar, the studio of G. Dou, and that he admired, with him, the great care bestowed by the artist on the painting of a broomstick. Dou remarked that he would have to work at it still for three days. His pic-

tures remind one of the artificial effects of a camera-obscura, and in this respect are entirely opposed to the artistic intentions of Rembrandt.

No. **106.** A LADY PLAYING ON THE VIRGINALS. The lady, a whole-length figure, turned to the left, and seen in profile, is seated in a red, straight-backed chair, before a window. She wears a light-blue jacket, greyish dress, and white apron. The virginals, on which she is playing, stand on a table. In the background, a screen. On the right, a large piece of rich tapestry looped up to the ceiling over a table, on which lie a flute, an open music-book, &c. A wine-cooler with a flask in it, and a spray of vine, occupy the foreground to the right. A birdcage is hung in the middle of the room.

On Panel. 1 ft. $2\frac{3}{8}$ in. high; $11\frac{1}{8}$ in. wide.

A very remarkable work, unusually rich in composition, and well-preserved.

Desenfans' Catalogue, No. 127.

No. **85.** AN OLD WOMAN EATING NEAR A FIREPLACE. The woman, a full-length figure, turned to the left, is seated in an arm-chair before a fire; she wears a black jacket, dark green apron, and white cap, and is eating with a spoon from a pipkin. In the background stands a large bedstead.

On Panel. 2 ft. 6 in. high; 1 ft. 3 in. wide.

Desenfans' Catalogue, No. 129; formerly in the Orleans Gallery.

This picture has been declared to be by Gerard Dou. If it really be by this master, it can only have been painted by him when in the studio of Rembrandt, and must be regarded as a study rather than as a finished picture. In some respects, however, for instance, in the tone of the reddish brown colours, this picture recalls the earliest manner of NICOLAAS MAES, born at Dort in 1632, died at Amsterdam in 1693. In his first period this painter was under the influence of Rembrandt, but later on, during his stay at Antwerp, he was influenced by the Flemish School. As, however, sufficient proofs for fixing the authorship of this very interesting picture are still wanting, its traditional name may still be kept, but not without reserve.

DU JARDIN.—Dutch School.

BORN ABOUT 1625. DIED 1678.

KAREL DU JARDIN (or DUJARDIN) was born at Amsterdam (?) about the year 1625. He was a scholar of Claas Berchem, and further developed his style under the influence of Paulus Potter. When still young, he wandered to Italy, settled in Rome, and joined

the 'joyous academical band,' where the nickname 'Bockbaard' ('goat's-beard') was given to him. On his return from Italy, he is said to have stayed some time at Lyons, where he married a widow, with whom he afterwards settled in Holland. Du Jardin was at the Hague in the year 1656–57, where he became one of the founders of the 'Pictura' Society. In 1659 he was living at Amsterdam, but returned to Italy some years later, leaving his wife, and lived in Rome.[1] He died at Venice on November 20, 1678.

Du Jardin painted mostly Italian landscapes and scenery, but, unlike his master, Berchem, generally without antique ruins. They are more of a pastoral character, in the genre of Paulus Potter, whose technical method he imitated in some respects in his best pictures. His manner is not less ingenious than Berchem's, but he is more intent on showing the gradations and harmony of light and shadow. His representations of Italian nature and Italian scenery are perfect in their accuracy, and it is only in their conception that one misses somewhat the naïveté of the Dutch character; they are sometimes marked by a humorous turn. He is one of the few Dutch painters exalted by his Flemish contemporary C. de Bie.[2] His pictures are very unequal in their merits, and it has rightly been said that they are excellent when not detestable.[3] Fifty-two engravings by him are known, dated from 1652 to 1660. Jan Lingelbach and Willem Romeijn were amongst his scholars.

No. **229.** A SMITH SHOEING AN OX. In the centre of the foreground a red ox is being shod; the smith stoops down, with his back to the spectator; to the left, a boy, and a farmer, in a large slouch hat and ample grey cloak; to the right, three hens. The background is formed by a smith's shop and a wall. Blue sky.

Signed

K DV IARDIN fe

On Panel. 1 ft. 2½ in. high; 1 ft. 4½ in. wide.

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[1] This information is not to be found in Art literature, but it becomes evident from the following signature on a drawing of his (representing a Roman landscape with figures) in possession of R. P. Roupell, Esq.: '1676, K. Dv Iardin f. Romae.'

[2] *Het Guldencabinet*, p. 377.

[3] W. Burger, *Musées de la Hollande*, vol. ii. p. 183.

The costume of the figures is Italian. The execution of this picture shows great accuracy and care; the broad grey shadows, which extend over nearly the whole scene, are evenly finished, with great skill.

Smith's Catalogue, No. 15. Sold in 1806 for 120 guineas.

No. **62.** PEASANTS AND A WHITE HORSE IN A LANDSCAPE. In the foreground, a white horse; to the left, a ram, feeding; to the right a man poorly dressed and sitting on the ground; he is in conversation with a girl who leads a donkey; three other figures behind. The background is formed by a woody valley, in which stands a convent. Evening sky.

On Canvas. 1 ft. 5 in. high; 1 ft. 3½ in. wide.

Painted under the influence of Caravaggio. The figures very naturalistic.

Engraved by R. Cockburn.

No. **47.** (*School of Du Jardin.*) A WOMAN AND COWS ON A ROAD. A woman in a white dress and red mantle carrying a pitcher; to the right, a cow and a goat standing, and another cow lying down; to the left, a fountain. Behind these, cottages and a tree; in the distance, blue mountains. Sky blue, with a few clouds.

On Panel. 9 in. high; 7 in. wide.

Painted by an unknown artist, under the influence of Du Jardin.

DUSART.—Dutch School.

BORN 1660. DIED 1704.

CORNELIUS DUSART was the son of Jan Dusart (or Tucert) from Utrecht, who had lived in Harlem since 1650, and who had married in 1656 Catherina Brouwers from Harlem. It was here that Cornelis was born, April 24, 1660. It is not known when he entered as a pupil the studio of Adriaen van Ostade. On January 10, 1679, he was admitted into the Painters' Guild.[1] In the year 1682 his name is mentioned in the parish registers of the Reformed Church; he was then unmarried. C. Dusart died on October 1, 1704. The objects of art left by him were sold four years afterwards by auction. Amongst them were, besides Italian

[1] It was in this same year that he painted a dated genre picture, No. 1671 at the Dresden Gallery. In the British Museum is to be found a superior drawing of this master, washed with milk, and dated, 'Corn. Dusart fe. 1667,' therefore executed when seventeen years of age.

pictures,[1] also 'engravings after the best Italian, French, English, and Dutch painters.'[2]

Cornelis Dusart was a faithful follower of his master, Adriaen van Ostade. He painted especially representations of village *fêtes*, drinking bouts, peasants quarrelling, charlatans, &c., where he well characterises the unrestrained joy of the lower classes, but often the design degenerates into caricature. His colouring is usually cooler in tone, and also more variegated than that of his master.

No. **104.** A PEASANT FAMILY IN THE YARD OF A RUINED BUILDING. The interior of a courtyard, surrounded by the remains of a large building, one archway of which serves to frame the whole composition. On the left, a donkey is lying down; on the right, a woman seated in a low chair, suckling her baby; a cat at her feet; opposite her, a peasant standing talking to her, and behind him a dog. A wooded country beyond.

On Panel. 1 ft. 5½ in. high; 1 ft. 2 in. wide.

One of the artist's best works, harmonious in colouring, clever in composition, and in conception quite original and independent of Adriaen van Ostade.

Mentioned by Waagen.[3]

DUTCH SCHOOL, 17th century.—Unknown Artists.

The following pictures are of too indistinct a character to be ascribed to any of the known Dutch masters:—

No. **19.** A HAWK AND SPARROWS. The hawk stands over a hen-sparrow that it has killed, and, open-mouthed, defies the cock-bird, which stands in an attitude of attack to the left; a tree-stump and some honeysuckle in the foreground.

On Canvas. 2 ft. 4½ in. high; 1 ft. 8½ in. wide.

Formerly ascribed to Jan Weenix.

No. **48.** LANDSCAPE WITH A SPORTSMAN. A pyramid, a wall, and its base, and a tangle of briars and enormous burdock-leaves; a skull in the foreground; amid stones, leaves, and weeds, a man reclines with a dog.

On Panel. 1 ft. 7½ in. high; 1 ft. 5 in. wide.

Formerly ascribed to Karel Du Jardin.

[1] By Bern. Genovese, Dom. Zorzano, Goacin Marcæus.

[2] A. van der Willigen, *Les Artistes de Harlem*, pp. 123, 124.

[3] 'A remarkably careful and choice picture by this scholar of A. van Ostade, who approaches nearest to his master in the glow of his colouring.'

No. **68.** A SHEPHERD DRIVING COWS ON A ROAD. A shepherd boy drives two cows, one red, the other white, near a wood; a dog strays in the foreground; a man on a grey horse is crossing a bridge; in the background, to the right, a castle; hills in the distance. Grey, calm sky.

On Canvas. 3 ft. 7 in. high; 4 ft. 11¾ in. wide.

Formerly ascribed to A. Cuijp, defaced by over-painting.

No. **70.** A COW. A brown cow trotting, from right to left, turning her head. A tree, dark hedge, and blue distance.

On Panel. 7⅝ in. high; 5 in. wide.

Formerly ascribed to Paul Potter.

No. **181.** A WOMAN AT THE SPINNING-WHEEL IN A ROOM. To the left, seated, facing the spectator, an old woman spinning; before her, on the ground, a child, with a rattle, offering her a paper; to the right, kitchen utensils. In the background, a bed.

On Canvas. 2 ft. high; 1 ft. 11 in. wide.

Formerly ascribed to Willem Kalf.

No. **208.** A TOWER AND A HOUSE NEAR A TOWN WALL. To the right, a low wall, with a moat before it; two houses, and, behind them, a circular tower; to the left, a road; on it four figures, a cow, sheep, and two dogs; large trees in the centre; cloudy sky.

On Panel. 1 ft. 7½ in. high; 1 ft. 3¾ in. wide.

Formerly ascribed to Wijnants.

No. **237.** A LADY PURCHASING GAME. The game-dealer sits to the left; he wears a leather jerkin and a blue-cloth under-coat, leather high boots; near him lies a hare. The lady wears a yellowish satin dress and a blue bodice; she looks down at the dealer; a maid attends her behind; on the right, a dog looking up at her. The scene is laid in a courtyard.

On Canvas. 1 ft. 6 in. high; 1 ft. 2 in. wide.

Formerly ascribed to Gonzales Coques, a Flemish painter, but the picture certainly belongs to the Dutch School.

No. **378.** A LIGHT BREEZE. To the left, a pier and a large ship; to the right, three sailing-boats. Grey sky.

On Panel. 1 ft. 4 in. high; 2 ft. 4 in. wide.

ELSHAIMER.—German School.

BORN 1578. DIED 1620.

ADAM ELSHAIMER, the son of a tailor, was born at Frankfort in March 1578. Philip Uffenbach was his first master; he afterwards went to Rome, where he was in communication with the masters of Rembrandt, Lastman and Pinas, of Amsterdam. It is said that he had not been fortunate in his career, and that he was imprisoned for debt, but restored to liberty by Count Hendrick van Goudt, his pupil and protector, who engraved some of his compositions. He died in the year 1620.

His contemporaries, Sandrart[1] and Cornelius de Bie,[2] describe him as an extraordinary artist, who had 'a peculiar manner of his own. He was, indeed, the first who invented a style of small sceneries, landscapes, and other curiosities.' His pictures found at once great recognition. He seems to have been a man of obstinate originality, of a melancholy turn, always serious and thoughtful. Contrary to the grand style of Italian art, he sought the charm of natural simplicity, the more intimate feelings of the realistic world. His pictures are of a very small size, and the minutest details are given therein with more exactitude than in the large historical paintings of the Italians. With it a special significance is given to the effect of light. He had a decided preference for the light of evening. Rembrandt was certainly acquainted with the works of Elshaimer.[3] Amongst his pupils and followers are, his sons, van Goudt, Cornelis van Poelenburg, David Teniers the elder, Pieter van Laar, Lastman, Pinas, Thomas van Hagelstein, J. König, of Nürnberg, Bramer, Uijtenbrouck.

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[1] *Teutsche Academie*, chap. cxxviii. [2] *Het Guldencabinet*, pp. 63–67.
[3] Vosmaer, *Rembrandt, sa vie et ses œuvres*, pp. 63–67.

No. **297**. SUSANNAH AND THE ELDERS. To the left, a group of three figures: a man standing dressed in the fashion of the time; an older man sitting near a half-nude woman; a dark oak-tree behind the group; to the right, a fountain, formed by dolphins and cupids; in the background a castle in a park; evening sky.

On copper. 9 in. high; 11⅜ in. wide.

An early work of the master, who aimed at giving the scene of the Holy Scripture a romantic appearance.

FLEMISH SCHOOL after 1500.
Unknown Artist.

No. **381.** CHRIST ON THE CROSS, THE MADONNA, ST. JOHN, AND MARY MAGDALENE. In the centre of the foreground, the Cross, with the dead body of Christ on it. Mary Magdalene embraces the foot of the Cross; near it, her ointment-vase and a skull; to the right, St. John; to the left, the Madonna in adoration; both standing. In the background, soldiers retiring, and a view of Jerusalem, with many buildings in the Flemish style. Dark sky.

On Panel. 3 ft. 11 in. high; 2 ft. $10\frac{3}{4}$ in. wide; elliptical top.

Bequeathed to the Gallery in December 1875, by George Webster, Esq., M.D.

Painted by an unknown Flemish artist in the style of such masters as Franz Floris and others, who worked in the style of the Italian Renaissance in Flanders. This picture has erroneously been ascribed to Memlinc. It has been much over-painted.

FRENCH SCHOOL, 17th and 18th centuries.—
Unknown Artists.

No. **375.** A CHILD WITH HIS GUARDIAN ANGEL. In the centre, an angel coming down, and taking the arm of a nude child, which looks towards heaven, to which also the angel points with his right hand. A sea-shore forms the scenery. Blue sky.

On Canvas. 3 ft. $3\frac{1}{2}$ in. high; 2 ft. $5\frac{1}{4}$ in. wide.

Painted in imitation of Guido Reni.

No. **308.** A GIRL WITH A HURDY-GURDY. A whole-length figure, with a galanti-show at her back, playing a hurdy-gurdy and standing at a doorway. Dark background.

On Panel. $9\frac{1}{8}$ in. high; $8\frac{5}{8}$ in. wide.

A slight sketch, the colours of deep tones.
Formerly ascribed to Chardin.

GAINSBOROUGH, R.A.—
English School.

BORN 1727. DIED 1788

THOMAS GAINSBOROUGH was born in 1727, at Sudbury, in Suffolk. His father was a clothier, whose circumstances would not admit of his giving his son a classical education. Much of young Gainsborough's early life was spent in rambling in the woods and lanes around his home, and thus he acquired a love for the beauties of Nature. In his fourteenth year he came to London, and studied successively under Gravelot the engraver, and Frank Hayman the historical painter, and after four years returned to Sudbury. Before he had attained his nineteenth year he married Miss Margaret Burr, a young lady with 200*l.* a year, and for about twelve years they resided together at Ipswich. In 1759 Gainsborough removed to Bath, then the resort of fashion, and remained there until 1774, when he came to London, and took a portion of the house which had formerly belonged to the Duke de Schomberg. He was very greatly patronised by the King, George III., and in consequence became so popular as to rival Sir Joshua Reynolds. His portraits are very highly valued for their striking resemblance to the originals, but in painting them his manner was very varied. His landscapes are his chief excellence, although during his life not sufficiently appreciated, and rarely purchased. Gainsborough was an enthusiast both in painting and music; and used to say he 'painted portraits for money, landscapes because he loved them, and was a musician because he could not help it.' This great painter died of cancer in the neck, at the age of sixty, August 2, 1788, and was buried near his old friend, Joshua Kirby, in Kew Churchyard. He left a wife and two daughters: the elder was married to David Fischer, the musician; but Gainsborough's eminently generous and kindly nature towards others prevented him from leaving his family so

well provided for as, considering the number of his works, might reasonably have been expected. Gainsborough's style is so peculiar to himself that his works needed no signature. He left fifty-six pictures unsold at the time of his death, and one hundred and forty-eight drawings, which were exhibited at Schomberg House, and sold by auction. Gainsborough was one of the original members of the Royal Academy, a painter of exceeding grace and beauty, and one of England's greatest masters.

No. 1. PORTRAITS OF MRS. SHERIDAN AND MRS. TICKELL. Mrs. Tickell sits on a bank, dressed in a yellowish-ochre coloured dress, with sleeves to the elbow, and cut low in front. Her bushy dark hair is dressed out from her head. She looks out from the picture directly at the spectator, with keen, dark, intelligent eyes. She holds a music-book, bent back, in her lap: her right hand is about to turn over a page; her left holds the edge of the book nearest to her.

Mrs. Sheridan stands half behind her sister. She is dressed in a blue, or blue-green, silk dress, fashioned like her sister's, with a black velvet band and buckle around her waist. She leans with her left elbow on the head of a long guitar, or lute; her right hand crosses the other at the wrist, and falls over it. She looks away towards the right, and a little upwards. A copse of hazel-wood is the background; this becomes a hedge on a bank at the top of a steep slope of meadow, in the middle distance. The bank on which Mrs. Tickell sits has a primrose root, flourishing and blossoming profusely; on the left, at the feet of Mrs. Sheridan, a mass of violets may be seen, though their colour is much faded. There is a tradition that the music is the score and words of a song of spring, written by Mr. Tickell, the music by T. Linley, which was once celebrated by the wonderful singing of the sisters.

On Canvas. 6 ft. 5¾ in. high; 5 ft. wide.

Mrs. Jameson says: 'The head of Mrs. Sheridan is exquisite, and, without having all the beauty which Sir Joshua Reynolds gave her in the famous St. Cecilia, there is even more mind.'

These ladies were the daughters of Thomas Linley, whose portrait is No. 358. Respecting this family it may be noted that Thomas Linley was the leading professional musician at Bath in and before 1770, when the great passion at Bath was music. The public concerts were the first in England; and the works of Rauzzini, Jackson, the Linleys, and Dr. Harrington, were produced in a style that had never yet been equalled.

Little Eliza Ann Linley, the composer's eldest daughter, used to stand at the Pump-room door with a basket, selling tickets, while only a girl of nine. She was very lovely, gentle, and good, and her pet name was the 'Maid of Bath.' Later she gained a high reputation, not only in Bath, but in Oxford and London, by her singing in the Oratorios and other high-class music, and was a favourite everywhere.

She was acknowledged to have been a model of personal beauty, and

she was surrounded with admirers. The gossip of the time indicates Halhed, Sheridan's poetic partner, as one of her lovers. Charles Sheridan was certainly another. A miserly Wiltshire squire, Walter Long, also fell in love with her, and would have married her. She refused him; and he not only resigned himself to his disappointment, but took on himself to be the responsible cause for breaking off the match, and settled 3,000*l.* on her as an indemnity for the breach of covenant. This incident formed the subject of Foote's 'Maid of Bath, a Comedietta,' played in 1770. Richard Brinsley Sheridan had silently succeeded in winning her affections; and he contrived to mystify Halhed, to blind his brother Charles, and to make the man she fancied she loved, a certain roué, Captain Matthews, actually odious in her eyes. He eventually carried her off to Lisle, in France, where they were married in 1772. On his return he fought two duels with Matthews, the details of which are all found in the Lives of Sheridan.

This lovely girl was the original of Sir Joshua Reynolds' St. Cecilia.

Her sister, Maria Linley, soon after married Sheridan's friend, Richard Tickell, who was a wit, and a man of pleasure of the time; famous as the author of a satire or squib, called 'Anticipation,' an imaginary debate in the House of Commons; the 'Epistle of Fox in town to John Townshend;' and other *jeux d'esprit;* also of a very successful comic opera, 'The Carnival of Venice,' and an operatic version of 'The Gentle Shepherd.' He was made a Commissioner of Stamps, chiefly by favour of Brummel, Lord North's private secretary, and father of the famous 'Beau.' He killed himself in 1794, by throwing himself from his window in Hampton Court Palace, where he had apartments. Gainsborough painted a fine portrait of him, now in the possession of Sir Charles Mills, Bart., M.P., and exhibited in the 'Old Masters,' at the Royal Academy in 1875.

The portraits were painted at Bath, as was the portrait of their handsome brother William, who was also Sheridan's partner in the ownership of Drury Lane Theatre. The picture shows him to have had much of his sister's beauty.

Sir Joshua Reynolds painted Mrs. Sheridan as St. Cecilia; it was exhibited in 1775. It remained in Sir Joshua's possession till 1790, when Sheridan bought it for one hundred and fifty guineas. After his death, it was purchased, at the sale of his effects, by Mr. Burgess, solicitor, from whom it was bought by the Marquis of Lansdowne for 600*l.*, and now forms one of the most precious ornaments of the Bowood Gallery.[1]

Gainsborough painted her portrait at full length, which was exhibited at the Royal Academy in 1783. It is a very beautiful picture, and is now at Delapré Abbey.

The history of these pictures, in reference to the acquisition by Dulwich College, is simple.

The Rev. Ozias T. Linley was elected a Fellow of the College in 1816. He was in possession of certain of the pictures now referred to. His brother, William Linley, of Furnival's Inn Chambers, in a letter

[1] See *Life of Sir Joshua Reynolds*, by C. R. Leslie, R. A., and Tom Taylor, vol. ii. p. 552.

dated March 27, 1831, intimates his intention of bequeathing his family pictures to the College. In the same document he confirms a gift that his deceased brother, the Fellow of the College mentioned above, made—of Mr. Linley, by Gainsborough; Mr. Samuel Linley, by Gainsborough; a crayon portrait of Miss Maria Linley, by Sir. T. Lawrence.

These, and the rest, remained in his possession till his death in the spring of 1831, when they were obtained from his executors by the Trustees of the College Gallery.

The complete list of his pictures thus acquired is as follows:—

No. **359.** His own Portrait, when a boy, by Sir T. Lawrence.

No. **358.** His Father,
No. **361.** His Brother Samuel,
No. **362.** His Brother Thomas,
No. **1.** His Sisters, Mrs. Sheridan and Mrs. Tickell,
} by Gainsborough.

His Mother,
His Brother, Rev. Ozias T. Linley,
} by Oliver.

His Mother, a second Portrait, by Lonsdale.

A crayon portrait of Mrs. Ward,
No. **360.** A crayon portrait of Mrs. Tickell,
No. **357.** A crayon portrait of Rev. Ozias T. Linley,
} by Sir Thomas Lawrence.

His Sister, Mrs. Tickell, when a child, by Ozias Humphreys.

In compliance with a request made through her solicitor, Mr. Henry C. Chilton, by Miss Tickell, only daughter of the subject of the portrait, the last-mentioned picture was given up to her by the Trustees, by a minute dated May 29, 1835. The pictures numbered are in the Gallery, the rest are in the College.

No. **111.** PORTRAIT OF P. J. DE LOUTHERBOURG, Esq., R.A. The figure leans with both elbows on a drawing, which lies flat on the table; his right hand is tucked into his waistcoat; his white cravat covers it; the left is under the right; he wears a brown coat and gold-coloured satin waistcoat. The face is grey, well formed, and aristocratic, earnestly looking forward, with a steady, quiet expression, toward the left.

See biographical notice of this painter, p. 93.

On Canvas. 2 ft. $5\frac{3}{4}$ in. high; 2 ft. wide.

No. **358.** PORTRAIT OF THOMAS LINLEY, Esq. A man in a sand-coloured coat and grey powdered wig, brushed straight up; white cravat. He holds a sheet of music in his left hand, which is placed across the breast. He was born in 1730. He was a manager of Drury Lane in conjunction with Sheridan, his son-in-law. Among his numerous and charming productions his ballads are pre-eminent; he also wrote the accompaniments to the airs in the 'Beggar's Opera.'

On Canvas. 2 ft. $5\frac{1}{2}$ in high; 2 ft. $\frac{1}{2}$ in. wide.

No. **361.** PORTRAIT OF SAMUEL LINLEY, Esq., R.N. A three-quarter face of a young man, in powdered dark hair, black tie to

his neck, and pigtail, white shirt-front, and blue coat; a fine earnest face. There is a tradition that this head was painted in forty-eight minutes.

On Canvas. 2 ft. 5 in. high; 2 ft. wide.

No. **362.** PORTRAIT OF THOMAS LINLEY, Esq. Three-quarter of a young pale-faced man, dressed in a red coat, white neck-tie; black cocked hat under his arm. He was born in 1756, and gave promise of attaining great celebrity as a musician, but was accidentally drowned in 1788.

On Canvas. 2 ft. 5½ in. high; 2 ft. ½ in. wide.

No. **366.** PORTRAIT OF MRS. MOODEY AND HER CHILDREN. The lady walks towards the spectator, in a low-cut dress, of satin, with a long blue silk jacket, or pelisse, and a gauze veil, fastened at her breast, which floats behind her left shoulder. Her hair is dressed high, and powdered. She looks towards the left; her face is thus seen in slight three-quarter. She holds a child on her right arm, and leads another with her left hand. The children are bare-headed, and wear pink sashes over white muslin dresses, and have red boots. A tree landscape comes rather close to the figure and the edge of the picture on the left; on the right, a glade or stretch of meadow land runs into the picture, with a clump of trees, and a grey distance. The sky is grey and cloudy; large wild plants make up the foreground.

This beautiful picture was presented by Captain Moodey.

On Canvas. 7 ft. 7¼ in. high; 4 ft. 11½ in. wide.

GENNARI.—Bolognese School.

Born 1633. Died 1715.

BENEDETTO GENNARI, born at Cento, near Bologna, October 19, 1633, was a nephew and pupil of Guercino. His father, Ercole Gennari, was also a painter. In the year 1672 he went to Paris, where he obtained employment from Louis XIV.; in 1674 he came to England; Charles II. and James II. employed him, the latter especially for altar-pieces in Roman Catholic chapels. He afterwards returned to Italy and lived at Cento and Forli. Gennari died December 9, 1715, at Bologna.[1] He was the cleverest imitator of Guercino. Most of his works are to be found in the picture-gallery at Cento. Besides altar-pieces, he also painted portraits.

No. **324.** ST. CECILIA. The Saint, standing and turned to the left, plays on an organ. She wears a reddish dress, covered by a yellow

[1] Lanzi, *Storia*, vol. v. 130. Walpole, *Anecdotes of Painting*.

cloak, with blue lining, fastened by a jewel at the throat. She is looking down; a nimbus around her head. Three-quarter length figure, life-size; dark background.

On Canvas. 3 ft. 11 in. high; 3 ft. 2½ in. wide.

Engraved by R. Cockburn.

Formerly attributed to Guercino, Gennari's master. The treatment of melting lights and shadows is in the style adopted by this pupil; Guercino liked to put them in strong contrasts. (Compare No. 348.)

GERMAN SCHOOL.

Unknown Artist after 1500.

No. **353.** PORTRAIT OF AN OLD MAN. A half-length figure, small life-size, full face, black cap with ear-pieces, fur-lined black gown, deep black collar and white ruff; close-clipped grey beard and moustache; a book in the right hand, his left placed across both. Dark brown background.

On Panel. 1 ft. 9 in. high; 1 ft. 3½ in wide.

Desenfans' Catalogue, No. 73.

Painted under the influence of Hans Holbein (born at Augsburg in 1497, died at London in 1543), to whom the picture was formerly attributed, though neither in drawing nor in colouring equal to that master's genuine works.

Unknown Artist about 1600.

No. **288.** CHRIST AS A BOY BEARING THE EMBLEMS OF THE PASSION. Christ, represented as about ten years of age, advances to the left, dressed in a long purple coat and red mantle. He carries the cross, spear, and reed with the sponge; in his left hand is a basket with linen, cords, dice, and nails. The face is looking down. A nimbus of golden rays around the head. The floor strewn with flowers. Dark background.

On Panel. 5¾ in. high; 4¾ in wide.

Formerly attributed to Carlo Dolci. The general conception is quite in the style of the Northern Schools; the picture clearly shows in its minute execution the influence of Elshaimer.

GRIMOU.—French School.

BORN ABOUT 1680. DIED ABOUT 1740.

ALEXIS GRIMOU (GRIMOUX, or GRIMOUD) was born at Romont, near Fribourg, in Switzerland, about the year 1680. He was a son of one of the Swiss Guards at the French Court, and learned painting by copying van Dijck and Rembrandt's pictures, until he acquired an independent position. In his youth he led a licentious life. In 1705 he was made at Paris a member of the Royal Academy, but was expelled from it four years afterwards, and then entered the Academy of St. Luke. He died at Paris about the year 1740. Grimou was principally a portrait-painter, but he also painted family scenes. He aimed at colourist tendencies, and succeeded well in giving to his pictures a peculiar chiaroscuro; they were much appreciated and sought after during his lifetime.

No. **123.** PORTRAIT OF A LADY. Bust of a lady turned to the right, the face seen in full, hands not visible, brown dress, white ruff, greenish background. Small life-size figure. Signed

Grimou

On Canvas. 2 ft. high; 1 ft. 8 in. wide.

Spirited in conception; sketch-like execution.

GUERCINO.—Bolognese School.

BORN 1591. DIED 1666.

GIOVANNI FRANCESCO BARBIERI, called 'il Guercino' (the squint-eyed), was born at Cento (a small town in the province of Bologna), Feb. 2, 1591. His masters were Bart. Bertozzi, Paolo Zagnoni, Cremonini, B. Gennari, all unimportant painters. He soon reached his artistic maturity and worked for the churches of his native place and its environs. From 1615 to 1617 he was at

Bologna; in the year 1618 he visited Venice, where he became acquainted with Palma Giovane (1544–1628). In the year 1620 he painted at Ferrara for the Cardinal Jacopo Serra, and received through him the title of Cavaliere (Knight). In the following year he was summoned to Rome by the Cardinal Alessandro Ludovisi, who was Pope under the name of Gregory XV. (1621–1623), but returned to Cento after the Pope's death. King James I. of England, and Louis XIII. of France, invited him vainly to their Courts, as he preferred to stay in Italy. He worked at Reggio in 1624, at Piacenza in 1626, and finally settled in Bologna in 1642. He died December 22, 1666.

Guercino, though not a scholar of the Carracci, seems to have been influenced by their principles, as his figures are of a calm, statuesque pose. But in colouring he appears rather to have taken the realism of Caravaggio for his model. It is forcible and often harmonised in violet tones with strong lights and deep shadows. The light which enters in his pictures, mostly from above, has an effect more artificial than natural. He bestowed particular care on the roundness of the human forms. His compositions are clever, but wanting in sentiment and enthusiasm.

No. **348.** THE WOMAN TAKEN IN ADULTERY. To the right, an old Jew in a brown coat, the accuser, demonstrating on his fingers. Opposite him the Saviour, pointing towards the woman, who stands to the left, seen in profile: she is held by a soldier. St. Peter looking over her neck at Christ. A wall in the background, and blue sky to the right. The figures are half-length, life-size.

On Canvas. 3 ft. $1\frac{1}{4}$ in. high; 3 ft. 11 in. wide.

A fine and very characteristic work of the master, highly finished and painted with much care.

VAN DER HEIJDE.—Dutch School.

BORN 1637. DIED 1712.

JAN VAN DER HEIJDE was born at Gorcum in 1637. His first master was a painter on glass. His artistic talents were very soon appreciated, especially at the time when he settled at Amsterdam. He visited England, Belgium, and the Rhenish provinces.[1] Besides painting, he occupied himself also with mechanics, and organised at Amsterdam the lighting of the streets, and made also important discoveries for the construction of fire-engines, for which he received a patent, and in 1672 was appointed inspector-general of the Fire Company. In 1690 he published, with his son, Jan van der Heijde, a book with illustrations,[2] treating the subject of extinguishing fires. He died at Amsterdam September 28, 1712.

Jan van der Heijde generally painted views of buildings in streets, near canals and public places, &c. Especially in architecture, he renders the smallest details with the greatest exactitude; even brickwork is most accurately drawn, and he may be compared in this respect with G. Dou. Although somewhat anxious, his execution is certainly not dry, but, on the contrary, harmonious in the general effect. Adriaen van de Velde (died 1672), and, later on, Eglon van der Neer (died 1703), painted the figures in his pictures.[3]

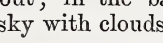
No. **196.** VIEW OF TWO CHURCHES AND A TOWN WALL. In the foreground, to the left, a large tree, beneath which a woman is seated; behind her, a wall; to the right, near a basin, a road,

[1] The picture by van der Heijde, No. 886 in the National Gallery, and another in Sir Richard Wallace's Collection, represent views of the Cathedral at Cologne.

[2] *Beschrijving der Stangbrandspuiten en hare wijze van Brandblussing.*

[3] There is a picture in the Marquis of Bute's Collection representing a view of a town with a canal, in the execution of which Willem van de Velde had helped van der Heijde.

with persons walking about; in the background, two churches of the Renaissance style. Blue sky with clouds. Signed



On Panel. $10\frac{3}{4}$ in. high; 1 ft. 1 in. wide.

The great charm of this picture lies chiefly in the unequalled accuracy of its execution, and in the harmonious tone which envelops the whole scene. The figures are painted by Adriaen van de Velde.

VAN HERP.—Flemish School.

BORN ABOUT 1604. DIED (?).

GERARD VAN HERP, or VAN HARP,[1] from Antwerp, born about the year 1604, is supposed to have been a scholar of Rubens. There is absolutely nothing known of the circumstances of his life.

His pictures are generally of small size, and mostly represent the life of country people in the interior of their houses. He occasionally painted religious subjects.

No. 6. FIGURES WITH SHEEP AT A WELL. To the right, a woman with a basket of apples; near her, a girl asking for fruit; a boy hiding himself behind her and eating an apple; before him a dog. To the left, a well, two peasants, sheep, goats, and a cow. Further off, a cottage and a flat landscape in the distance; cloudy sky.

On Panel. 1 ft. $10\frac{1}{4}$ in high; 2 ft. $4\frac{1}{2}$ in. wide.

Probably an early work of the master, without brilliancy in the colouring, but careful in execution.

Engraved by R. Cockburn.

HOBBEMA.—Dutch School.

BORN 1638. DIED 1709.

MEINDERT HOBBEMA was born at Amsterdam in 1638. He there married Eltje Vinck in 1668.[2] He lived mostly at Amsterdam, probably also at Harlem; he died in the former city December 1709.

[1] The Christian name of this artist is said to be unknown. Nagler and Vaagen call him Gerard, although no painter of this name is mentioned in the Guild-Book of Antwerp. There is, however, a picture in the Marquis of Bute's Collection representing a repast which is signed G. v. Herp. So that it is possible that his Christian name really was Gerard.

[2] Scheltema, *Amstels Oudheit*, 1863, v., and W. Bode in von Lützow's *Zeitschrift für Bild. Kunst*, vii. 277.

His talents seem to have been developed at a very earl age;[1] it has been conjectured that Salomon van Ruijsdael wa his master.[2] However this may be, there can be no doubt as t his intimacy with Jacob van Ruisdael, who acted as a witnes at his wedding; a remarkable affinity has also been noticed i some of the works of these two painters.[3] Whether Hobbema c Jacob van Ruisdael was the greatest Dutch landscape-painter i still a matter of controversy. The merits of Hobbema were firs appreciated in England, where now nine-tenths of his picture are to be found. They are mostly sunny landscapes with simpl motives, as water-mills, and wood-paths, which possess an un equalled charm by their broad warm light and their mysterious atmosphere, expressed with an admirable impasto. The figure in his pictures were painted by renowned masters of Amsterdar and Harlem: Adriaen van de Velde, Philip and Pieter Wou werman, Berchem, Lingelbach, Storck, Helstockade, B. Gae Helmbreker. Those figures which he painted himself are gene rally inferior.

No. **131.** WOODY LANDSCAPE WITH A LARGE WATER MILL. In the foreground, to the left, a large oak, bushes, and seve figures. To the right, a broad river, over which is built a mill; beyon the water to the right, a farm, trees, and some figures. Cloudy sky.

Signed

I Hobbema

On Panel. 1 ft. 11½ in high; 2 ft. 8¾ in wide.

Engraved by R. Cockburn.

Smith's Catalogue, No. 123, where it is valued at 500*l*.

Brilliant effect of light beyond the river; the shadowy parts in th foreground have unfortunately become dark. An important work of th master. The figures in the foreground have been painted by an artis whose manner is unknown, but those in the back, which he painte himself, harmonise well with the landscape.

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[1] There is a drawing in the Print Room at Berlin signed and dated Mijnde Hobbema, 1651.

[2] This is a supposition of Dr. Waagen's.

[3] Hobbema's picture, 'A Castle in a Rocky Landscape' (No. 996 in th National Gallery, Wynn Ellis Gift), shows the influence of J. van. Ruisdael, whils J. van. Ruisdael's picture, 'The Water-mills,' No. 986 in the National Gallery, re calls Hobbema.

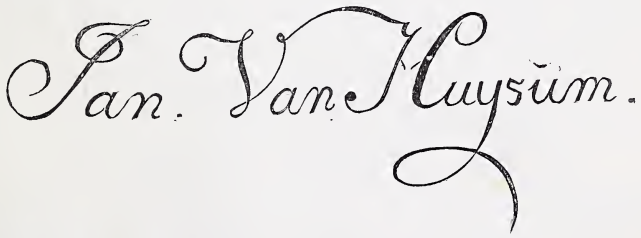
VAN HUIJSUM.—Dutch School.

BORN 1682. DIED 1749.

JAN VAN HUIJSUM was born at Amsterdam, April 15, 1682. He was the scholar of his father, Justus van Huijsum. His three brothers were also painters: Justus, a battle-painter; Jacob chiefly copied, at London, works of his brother Jan; and Michael, a teacher in drawing, painted flowers and fruit. Jan was the most celebrated amongst them: he resided all his life at Amsterdam, where he died on February 7, 1749.

Jan van Huijsum distinguished himself as a painter of flowers and fruit: he sometimes also painted landscapes. Even in his lifetime his pictures were much appreciated, and fetched high prices. He is the greatest flower-painter with regard to exact rendering of the smallest detail, being only surpassed by Jan Davidsz de Heem (1600–1684) in the fulness of colouring and the fineness of the chiaroscuro.

No. **121.** A VASE WITH FLOWERS. A vase decorated with figures is placed on a grey slab, and contains a large overblown tulip, tuberoses, double stocks, roses, auriculas, hollyhock, a bird's nest with robin's eggs. Signed



On Canvas. 2 ft. 8 in. high; 1 ft. 11½ in. wide.

Uncommonly broad in execution, of a vaporous tone. Mentioned by Waagen.[1]

No. **140.** A VASE WITH FLOWERS. A group of flowers formed in a vase and placed on a marble slab. It is composed of tulips,

[1] *Treasures of Art*, vol. ii. p. 345.

roses, French marigolds, poppies, auriculas, salvias, orange-blossom, forget-me-not, London pride, iris, larkspur, veronica, flax, and convolvulus minor; a bird's nest with hedge-sparrow's eggs in it, and one cuckoo's egg; insects on the leaves and dewdrops; blue-grey background. Signed

On Panel. 2 ft. 6½ in. high; 1 ft. 11¼ in. wide.

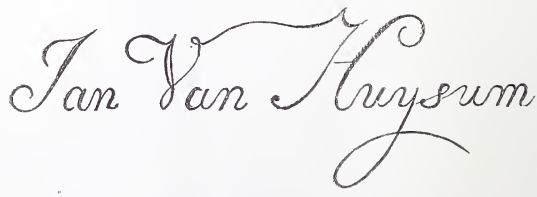
Highly finished in a cool harmonious tone.
Smith's Catalogue, No. 107 (?) There valued at 300 guineas.

The two following pictures by this artist, although signed, are in every respect far inferior to the above specimens :—

No. **39.** FLOWERS. A small Delft vase on a marble slab holds some pink roses, piccotees, marigold, and orange-flowers; butterflies about, and a snail on the pedestal; light brown background. Signed

On Panel. 1 ft. 3¼ in. high; 1 ft. ¼ in. wide.

No. **29.** FRUIT. A blue Delft bowl stands on a red marble slab and contains peaches, nectarines, grapes, raspberries, which fall over the side; a cracked nut on the slab; light brown background. Signed



On Panel. 1 ft. 3¼ in. high; 1 ft. ¼ in. wide.

These two small companion pictures were formerly in the Braamcamp Collection. Desenfans' Catalogue, No. 137. Smith's Catalogue Nos. 23 and 24. Mentioned by Waagen [1] and by J. A. Crowe.[2]

[1] *Treasures of Art*, vol. ii. p. 345.
[2] J. A. Crowe, *Handbook of Painting, German, Flemish, and Dutch School*, Part ii. chap. ii. p. 549.

ITALIAN SCHOOL.—Unknown Artists.

No. **31.** A CASTLE WITH A WATERFALL. In the foreground on the right a rocky bank with a castle; a stream rushes out from under a wall; trees grow in the river's gorge. In the distance, to the left, a village on a hill; two figures in the foreground; evening sky.

On Canvas. 1 ft. 6 in high; 1 ft. 1½ in. wide.

Painted by an unknown Italian master at the time of Claude le Lorrain; formerly, without sufficient reason, ascribed to Guillaume Courtois, or Cortese (born at Saint-Hippolyte, in the Franche-Comté, in France, in 1621; died at Rome in 1679), who was an imitator of Jean Courtois, the celebrated painter of battle-scenes.

No. **43.** LANDSCAPE WITH AN AQUEDUCT. In the foreground a steep grey rock; before it a doorway, and a footpath with three figures on it. To the right, in the background, an aqueduct and a mountain; clear sky, with clouds.

On Canvas. 1 ft. 6 in. high; 1 ft. ¾ in. wide.

Probably a companion picture to No. 31. A superior specimen by the same unknown artist.

No. **67.** PORTRAIT OF A YOUNG LADY. Bust turned to the right, white bodice, with a black jacket over it, white ruff, black hair, a handkerchief in her right hand, the left not visible; grey background.

On Canvas. 1 ft. 9¼ in. high; 1 ft. 7 in. wide.

Formerly ascribed to the School of Agostino Carracci, but most probably painted in the School of Susterman (1506–1560), a Flemish artist who lived at Florence, where he worked as a portrait-painter.

No. **81.** INFANT ST. JOHN. The child lies on the ground, on a red mantle. A brook in front. The lamb stands to the left. Mountains and a town in the distance.

On Canvas. 1 ft. 10½ in. high; 2 ft. 6⅜ in wide.

Formerly ascribed to Titian. It is the work of an unknown artist of the seventeenth century.

No. **161.** A ROMAN EMPEROR REWARDING HIS SOLDIERS. To the right, the Emperor seated on a raised seat (tribunal), distributing a golden-leaved wreath to soldiers standing before him, with standards and a banner. To the left, near the front, two prisoners, a woman and a man, seated on the ground, amidst a quantity of spoil; in the background, a circular temple, two philosophers with table of laws; blue sky, with a few clouds.

On Canvas. 2 feet $11\frac{3}{8}$ in. high; 2 ft. wide.

Painted in imitation of one of the antique reliefs on the triumphal arch of Constantine, at Rome, where the features of the Emperor are those of Trajan. The head of the Emperor represented in this picture has no resemblance to that of Vespasian, as has formerly been stated, nor, indeed, to any of the other Roman Emperors; the portrait is, therefore, no doubt, an arbitrary one.

Formerly ascribed to Sebastiano Ricci, a Venetian artist (1662–1734); also to Pietro Berrettini da Cortona.

No. **164.** ST. LAURENCE IN ADORATION. The Saint kneeling in front, with upturned face. He is clad in deacon's vestments, with a palm-branch in his right hand; his left holds his gridiron. Dark background.

On Canvas. 1 ft. $2\frac{5}{8}$ in. high; $11\frac{3}{4}$ in. wide.

Sketchy in execution. Formerly attributed to Pietro Berrettini da Cortona.

No. **219.** VIEW OF THE CAMPO VACCINO (FORUM ROMANUM) AT ROME. To the right, in the foreground, three columns of the Temple of Vespasian, with a copy of its antique Latin inscription: '(Divo Vespasiano Augusto) SENATVS POPVLVSQ(ue Romanus, etc.) INCENDIO CONSUMP(tum).'[1]

Below, in the distance, the three columns of the ruined Temple of Castor and Pollux; and beyond them, the Church of Santa Maria Liberatrice; close to it, the Farnesini Gardens, on the Monte Palatino. On the left, in the foreground, the triumphal arch of Septimius Severus, with part of its dedicatory inscription, A.D. 202, with the text inexactly reproduced.[2]

Beyond the arch, the Tower of Nero, called also Torre delle Milizie;

[1] 'To the Emperor Vespasian Augustus, dedicated by the Roman Senate and People . . . . destroyed by fire.'

[2] The following is the text of the inscription on the monument at Rome:

IMP . CAES . LVCIO . SEPTIMIO . M. FIL . SEVERO . PIO . PERTINACI.
AVG . PATRI . PATRIAE . PAPTHICO . ARABICO . ET.
PARTHICO . ADIABENICO . PONTIFIC . MAXIMO . TRIBVNIC . POTEST.
XI. . IMP . XI. . COS . III . PROCOS . ET.
IMP . CAES . M . AVRELIO . L . FIL . ANTONINO . AVG . PIO.
FELICI . TRIBVNIC . POTEST . VI . COS . PROCOS . P.P.
OPTIMIS . FORTISSIMISQVE . PRINCIPIBVS
OB . REM . PVBLICAM . RESTITVTAM . IMPERIVMQUE . POPVLI
ROMANI . PROPAGATVM
INSIGNIBVS . VIRTVTIBVS . EORVM . DOMI . FORISQVE . S. . P. . Q. R.

to the right of the archway, the columns of the Templum T. Antonini et Faustinæ, into which is built the Church of S. Lorenzo in Miranda; above it, an arch belonging to Constantine's basilica; further on, the small Church of SS. Cosma e Damiano; and behind it, the rococo façade of the Church Santa Francesca Romana, with the church tower to the left and the cloister to the right, into which is built the triumphal arch of Titus standing in the centre of the picture. In the background, the upper parts of the Colosseum and the Albanian mountains. Numerous figures on the Forum.

On Canvas. 2 ft. 6¼ in. high; 3 ft. 5½ in. wide.

Formerly ascribed to Claude le Lorrain.

The special interest of this picture is that it gives an exact aspect of the Forum Romanum during the seventeenth and preceding century.

No. **225.** HEAD OF AN OLD MAN. Turned to the left; grey hair in disorder; the left hand on his beard, which is also grey; brown jacket; dark background.

On Canvas. 1 ft. 2¾ in. high; 10⅜ in. wide.

Roughly painted. Formerly ascribed to Salvator Rosa.

No. **226.** VENUS GATHERING APPLES IN THE GARDEN OF THE HESPERIDES. Venus, undraped and turned to the right, stands before a tree to the right, gathering apples; behind her Amor holding up a blue cloth. A palace, trees, and a fountain in the background. Cloudy sky.

On Canvas. 1 ft. 6¼ in. high; 1 ft. 2¼ in. wide.

Formerly ascribed to Domenichino, but different in style from the genuine works of this master.

No. **246.** BUST OF ST. JEROME. The head turned to the left, and seen in profile; the hands clasped and holding a cross; red mantle; blue sky in the back.

On Copper. An ellipse. 3 in. high; 2 in. wide.

Formerly ascribed to Guido Reni, but inferior to this master's pictures, especially in its design.

No. **261.** THE MARTYRDOM OF ST. SEBASTIAN. The Saint stands in front bound to a tree, the head turned upwards; to the right a river; to the left, the armour and the mantle of the Saint, indicating his having been a Roman soldier; clear evening sky.

On Canvas. 2 ft. 1¾ in. high; 1 ft. 6¾ wide.

Formerly ascribed to Mola.

No. **267.** ST. JEROME KNEELING IN PRAYER. The Saint kneels before a rocky bank, turned to the right. He wears a red

mantle. An open book and a crucifix are before him on the rock, on which his arms rest. A rock and bushes in the background.

On Copper. 7¾ in. high; 6¼ in. wide.

Previously ascribed to Guido Reni.

No. **298.** CUPID ON A BED. Cupid, with fair hair, lying on a bed; his head bent forwards; his wings in the air; curtains on both sides; his feet not visible.

On Canvas. 8 in. high; 8½ in wide.

Formerly ascribed to Schedone, but certainly painted by a later artist. The pink light tints recall the influence of Federico Baroccio.

No. **303.** A ROMAN LANDSCAPE, WITH MERCURY. A tree in the centre, with three cows under it; to the left, Mercury with his winged hat (*petasus*) sitting on a bank near a man in a red mantle. To the right, close to a river, are ruined temples; mountains in the distance; blue sky with clouds.

On Panel. 1 ft. 1½ in. high; 1 ft. 1¾ in. wide.

Formerly ascribed to Claude le Lorrain, with whose style it has very little in common.

No. **314.** FIGURES IN CONVERSATION ON THE BANK OF A RIVER. To the left a tower-like building; in front of it various groups of figures; to the right, a river, with two boats; a hill beyond; buildings in the background; grey sky.

On Canvas. 3 ft. 5½ in. high; 4 ft. 9¼ in. wide.

This composition is rendered attractive by its colour, but is inaccurate in design.

The circular building in the background recalls the Church of S. Stefano Rotondo, at Rome. Formerly ascribed to Bril (Paulus Bril, of Antwerp, 1556–1626); the figures to An. Carracci.

No. **320.** GATHERING GRAPES, NEAR A TRIUMPHAL ARCH. To the right a large Roman arch, with reliefs; before it trees, covered with vines; close to it some figures, gathering grapes; to the left, a river; behind it, hills with towers. Evening sky.

On Canvas. 1 ft. 7½ in. high; 2 ft. ¼ in. wide.

Formerly ascribed to Herman Swanevelt.

No. **322.** HEAD OF ST. FRANCIS. A bust, seen in front; the face turned upwards; grey habit; hands not visible. Dark background.

On Canvas. 1 ft. 7¾ in. high; 1 ft 3 in. wide

Formerly ascribed to An. Carracci.

JANSSENS.—Dutch School.

BORN 1590. DIED 1662–4.

CORNELIS JANSSENS (JANSON, or JONSON) VAN CEULEN,[1] was born at Amsterdam in the year 1590.[2] He came to the Court of James I. of England in 1618, where he worked as a portrait-painter. He lived in Blackfriars, but between the years 1630 and 1641 he lived much in Kent. When van Dijck came to settle in England (1632), Janson imitated his style, and even rivalled him. They must have been friends, as Janson painted van Dijck's portrait.[3] Janson quitted England when the Civil War broke out, towards the end of the year 1648.[4] He first retired to Middelburg in Holland, and afterwards to Amsterdam, where he continued to paint, and died between the years 1662 and 1664, probably at Utrecht.[5] His wife's name was Elisabeth Beck. She died at Utrecht in 1664.

His pictures are easily distinguished by their clearness, neatness, and smoothness. In conception they are somewhat stiff, but remarkable for the lively tranquillity of the countenances.

No. **122.** PORTRAIT OF A LADY. Turned to the right, three-quarter in profile, low white silk dress, brown curly hair, blue eyes; pearl earrings and necklace. A bust down to the waist; small life-size. The hands not visible; dark-grey background.

On Canvas. 2 ft. $4\frac{1}{4}$ in. high; 1 ft. $8\frac{3}{8}$ in. wide.

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[1] In Holland the name is pronounced Janssens, but in England exclusively Janson and Jonson.

[2] According to Walpole, *Anecdotes of Painting*. But Sandrart, *Teutsche Academie*, states that he was born in London of parents who came from the Spanish Netherlands.

[3] Gerard Hoet, *Catalogues*, 1760, No. 137.

[4] His pass, dated October 10, 1648, is recorded in the Journals of the House of Commons.

[5] Kramm, *De Levens en Werken*, p. 798.

Formerly ascribed to Antonius van Dijck; the picture, however, clearly shows the manner of C. Janssens.

No. **134.** PORTRAIT OF A LADY. Turned to the right, the head to the left, seen nearly full face; bust, small life-size. The hands not visible; brown hair, light curls, blue eyes, pearl necklace and earrings; low blue satin bodice, with under-sleeves of golden coloured jewels, brown silk scarf on the right arm, dark amber-coloured background.

On Canvas. 2 ft. 6 in. high; 2 ft. 1 in. wide.

Formerly ascribed to A. van Dijck.

JORDAENS.—Flemish School.

BORN 1593. DIED 1678.

JACOB JORDAENS, born at Antwerp, May 19, 1593, was the eldest of the eleven children of Jacob Jordaens, a mercer, and of Barbara van Wolschaten. In 1607 he entered the studio of Adam van Noort; according to the *Liggere*[1] (Guild-Book) he was made a free master in 1615, and married, a year after, Catherine van Noort, daughter of his master. In 1641 he built himself a mansion, similar to that of Rubens, and decorated it with numerous pictures, painted by himself. In his old age, Jordaens joined the Reformed Church, and became a zealous Protestant.[2] He died Oct. 18, 1678, and was buried at Putte, a village on the Dutch frontier.[3]

J. Jordaens is, after Rubens and van Dijck, the greatest Flemish artist; he was influenced by Rubens, and often equalled him in his colouring and execution, but was neither his pupil nor his imitator. He represented religious, historical, and mythological scenes, also fantastic subjects, in the style of genre painters, seldom portraits. His conception is lively, his representation somewhat trivial and coarse, it is true, but powerful, humorous, and unrestrained; always natural, and healthy in its sensuality. His figures are not only painted, but are really conceived in colossal proportions, with a certain grandeur. He

[1] J. Jordaens is here called a 'Waterschilder' (painter in water-colours).

[2] In the registers of the Protestant Church Olyfberg (Mount of Olives), it is mentioned that he took the holy communion there in 1671, and that his co-religionists took it in his house repeatedly in the years 1674, 1675, 1677, and 1678.

[3] His wife had already been buried there in the year 1655.

painted for the King of Sweden, and the Court at the Hague,[1] and his works were very much sought after during his lifetime. A. van Dijck painted his portrait.[2]

No. **162.** A SHEPHERD AND SHEPHERDESS. In the foreground a shepherdess: yellow silk dress, long fair hair, sitting in front; to the left near her, a shepherd trying to kiss her; an ivy wreath on his head, his boots trimmed with foxes'-heads; to the right, a white drapery on a jug near a pool. In the background a man driving three cows; a hut and trees. Cloudy sky, evening light.

On Canvas. 3 ft. 7¾ in. high; 5 ft. 5 in. wide.

An early work of J. Jordaens. The shepherd is most probably a portrait of the artist, and the shepherdess possibly a portrait of his wife.

Formerly ascribed to Rubens.

No. **37.** (*After Jordaens.*) A SATYR AT TABLE WITH PEASANTS. To the right a Satyr with grey hair, opposite him a woman with a child in her lap. A man eating out of a dish; three other figures standing behind. In the back to the right a wall; to the left, blue sky.

On Canvas. 1 ft. 6½ in. high; 1 ft. 9⅞ wide.

A copy after the picture of Jordaens, in the Munich Gallery, No. 324.

[1] Cornelius de Bie: *Het Guldencabinet*, p. 238.

[2] Engraved by Peter de Jode the younger. De Bie gives a portrait of the painter in his age, and Houbraken, *Groote Schouburgh*, vol. ii. 154, one of his younger years (about thirty years of age).

LAIRESSE.—Flemish School.

BORN 1641. DIED 1711.

GERARD LAIRESSE, or DE LAIRESSE, was born at Liége in 1641.[1] His first master was his father, Reinier de Lairesse; afterwards he studied under Bertholet Flémalle at Liége, a follower of Nicolas Poussin, and received a thorough scientific instruction. In 1660 he visited Aix-la-Chapelle, but soon returned to Liége. When still young, he quitted his home, and settled first at s'Hertogenbosch, then at Utrecht, and finally at Amsterdam, where he received many commissions from Gerard Uilenburg, a picture-dealer. In 1684 he joined the landscape-painter, J. Glauber, and from that time both worked together. He became blind when about fifty years of age, and then held meetings of painters, engravers, and amateurs, delivering lectures on art, which were afterwards published by his son.[2] He died at Amsterdam, July 28, 1711.

Lairesse displayed not only great talent as a painter, but also as an engraver. He represented scenes from ancient history and mythology; he, however, preferred allegorical subjects. He also introduced palaces and monuments into his compositions, as he had made a special study of architecture. His style is quite dependent on that of Nicolas Poussin.

No. **32.** PAN AND SYRINX IN A LANDSCAPE. A river-valley with high trees to the left; to the right, an antique sarcophagus and a distant view of a hill with a farm. In the foreground, on the bank of the river, the god Pan seizing a nymph, whose right hand is transformed into a reed.

On Canvas. 1 ft. $\frac{3}{8}$ in. high; 1 ft. $5\frac{3}{4}$ in. wide.

See note to following picture.

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[1] J. Helbig, *Histoire de la Peinture au pays de Liége*. Liége, 1877, pp. 199–220.

[2] *Groot Schilderbook*. Amsterdam, 1714.

No. **42.** APOLLO AND DAPHNE IN A LANDSCAPE. In the foreground, Apollo, a youth of about twenty, pursuing the maid on a road; her hands already sprout with foliage. Behind, a village, at the foot of a bank; to the right, a river and low mountains. Evening sky.

On Canvas. 1 ft. $2\frac{3}{8}$ in. high; 1 ft $5\frac{3}{4}$ in. wide.

Two companion pictures, which clearly show how much the artist was influenced by the idealism of Italian art.

LAURI.—Roman School.

BORN 1623. DIED 1694.

FILIPPO LAURI, born at Rome in 1623, was the son of Baldassare Lauri, a native of Antwerp, and a landscape-painter in the style of Paulus Bril. From him his son received his earliest instruction. Afterwards he went to the studio of Angelo Caroselli, his brother-in-law. In 1694 he died at Rome.

F. Lauri painted principally Bacchanalian and mythological subjects. With the exception of a large picture at Rome representing Adam and Eve, his figures were in small proportions He sometimes painted the figures in Claude le Lorrain's landscapes.

No. **223.** APOLLO FLAYING MARSYAS. Marsyas standing on the right, bound to a tree; opposite him, Apollo, with laurels in his hair, a knife in his hand, is on the point of skinning him. To the left, four other satyrs, one on a tree; to the right are four satyr boys. Cloudy sky.

On Canvas. 1 ft. $6\frac{3}{4}$ in. high; 1 ft. $2\frac{1}{2}$ in wide.

LAWRENCE.—English School.

BORN 1769. DIED 1830.

SIR THOMAS LAWRENCE was born May 4, 1769, at Bristol. He was the youngest of sixteen children; his father, a man of good education, had been first a solicitor, then a supervisor of excise, and ultimately the landlord of an hotel, the 'Black Bear,' at Devizes. His mother, Lucy Reed, was the daughter of a clergyman. Young Lawrence's first sketch was made when five years old; and at nine he copied an historical picture of 'Peter denying Christ,' and the following year began to draw portraits professionally. Mr. Lawrence, desirous of making his son's talent known to the fashionable world, took him to Weymouth, to Oxford, and to Bath. In Bath he hired a house; and sending the lad's crayon drawing of the 'Transfiguration' to the Society of Arts, the Committee awarded it the 'greater silver palette gilt,' and five guineas. Young Lawrence's success now rapidly increased; he constantly received four sitters a day for his crayon portraits. In 1785 he commenced oil-painting: his first work being a full-length figure of 'Christ bearing the Cross.' Shortly after, his father procured him an introduction to Sir Joshua Reynolds, and he became a student of the Royal Academy in 1787. 'Lawrence's proficiency in drawing,' says Mr. Howard, 'was such as to leave all competitors in the antique school far behind.' Before he had reached the required age (twenty-four) he was elected Associate of the Academy; and on the death of Sir Joshua Reynolds, received the appointment of painter to the King, George III. In 1794, at the early age of twenty-five, Lawrence was elected Academician, sending as his diploma picture 'A Gipsy Girl.' The artist's reputation was now firmly established: he held a distinguished position in society, which his great talents, his refined mind, his extremely handsome person, and his courtly address combined to elevate. His sitters were of the greatest and noblest; and steadily raising his prices as his fame increased, his income grew from hundreds

to thousands,—it is stated to 15,000*l.* But the painter was liberal and extravagant: he maintained his parents, and other members of his family; and he spent large sums in the purchase of works of art, which he accumulated to the value of 50,000*l.*, and he never refused any who stood in need. Thus his large income was barely sufficient for his expenses. In 1814 the Prince Regent commissioned Lawrence to go to Paris to make portraits of all the illustrious persons who had been connected with the late war. This commission occupied the painter four years, and he had to visit many Continental cities. It was a noble commission: his own price for each likeness, 1,000*l.* for expenses, and knighthood. Lawrence returned to England in 1820, just after the death of Benjamin West, and was immediately chosen President of the Royal Academy, which office he filled to admiration until his death, which took place very suddenly on the 7th of January, 1830, from disease of the heart. Sir Thomas Lawrence was buried with much ceremony in St. Paul's Cathedral. After his death his studio was found to be full of sketches, commissions which no length of life would have sufficed to finish, forced upon him by the demands of fashion. Lawrence never married, and was but little in the society of his brother artists, who nevertheless held him in the highest esteem. He was a member of the Academy of St. Luke at Rome, and of many other foreign Academies, and in 1825 was created Chevalier of the Légion d'Honneur.

No. **357.** PORTRAIT OF THE REV. OZIAS THURSTON LINLEY. A boy's portrait, with an open, pleasant expression, clear brown eyes. He wears a brown coat, white waistcoat, and cravat. A blue-grey background.

This is a crayon or pastel drawing.

On Paper (?). Elliptical; 1 ft. high; 9 in. wide.

No. **359.** PORTRAIT OF WILLIAM LINLEY, Esq. The head is seen in a little more than profile view, looking towards the right; long brown hair over the forehead, which also falls in curls over the shoulders; white cravat. Delicate refined painting and colour.

On Canvas. 2 ft. 5½ in. high; 2 ft. ½ in. wide.

William Linley was born in 1771, and died in 1835; he was the author of 'Dramatic Songs of Shakespeare,' a work of genius and merit.

'So true in the colouring, so careful in execution, that perhaps very

few of Lawrence's more celebrated pictures might bear a comparison with it.'

Lent to the Royal Academy in 1831.

No. **360.** PORTRAIT OF MISS LINLEY. A girl's portrait of the last century. A white low dress, blue ribbon in her hair, bow and sash of the same, and a narrow strip of the same colour passes over her shoulder and under her dress.

Crayon or pastel drawing.

On Paper (?). Elliptical; 1 ft. high; 9½ in. wide.

For an account of the Linley family, and the names of the donors of their portraits to the Gallery, see particulars under the heading of Gainsborough, p. 66.

LE BRUN.—French School.

BORN 1619. DIED 1690.

CHARLES LE BRUN (or LEBRUN), son of a sculptor, was born at Paris, February 24, 1619, where he became a pupil of François Perrier and of Simon Vouet. The Chancellor Pierre Séguier (1672) was his constant protector. In the year 1642 he went to Rome in company with Nicolas Poussin, where he studied for four years the antique and the great masters, but imitated principally Nic. Poussin. He returned to Paris by way of Lyons, without visiting Venice, and took a lively interest in the foundation of the Royal Academy of Painting and Sculpture in 1648, of which he was appointed Director in 1683. By Cardinal Mazarin he was introduced to Louis XIV., from whom he received numerous commissions. In 1660 he was created Director of the Gobelins,[1] and in 1662 Director of the Cabinet of Fine Arts, belonging to the King, with whom he also took part in the campaign of Flanders in 1677. He died at the Gobelins in Paris on February 12, 1690.

Le Brun exercised much influence over French art during the reign of Louis XIV. He displayed much skill and prolific invention in extensive decorative paintings. His compositions are

[1] The Queen's Gallery at Hampton Court contains seven large pieces of tapestry representing incidents in the history of Alexander the Great, which are executed after compositions by Le Brun.

ingenious and light; they excite admiration, astonishment, and that sort of interest which one feels when seeing a grand show, magnificent ceremonies, or triumphal marches.

No. **319.** HORATIUS COCLES DEFENDING ROME ON THE TIBER BRIDGE. In the foreground, the river-god Tiber; opposite him, Cocles fighting; the goddess Rome hovers over him with a laurel wreath in her right hand, an ensign in her left; Amor with the torch near her; she floats over the bridge, part of which is being demolished by Romans behind her. In the background, to the right, a Roman town gate; to the left, in the distance, blue mountains; evening sky.

On Canvas. 3 ft. $11\frac{1}{4}$ in. high; 5 ft. $6\frac{1}{2}$ in. wide.

An early work, painted under the influence of Nicolas Poussin; the architectural parts of the picture show an exact study of Roman antiquities.

No. **252.** THE MASSACRE OF THE INNOCENTS. Soldiers, one on horseback, massacring children, whose mothers are wailing. In the centre, Herod in his car, with four horses, riding down children and their mothers. A bridge with fighting men across the middle distance; beyond, the mausoleum of the Emperor Augustus at Rome (now the Teatro Correa), represented in its original state; to the left, the pyramid of Cestius (near the Porta Ostiensis at Rome).

On Canvas. 4 ft. 3 in. high; 6 ft. 1 in. wide.

Painted in 1657 and in the following years at Paris.[1] Formerly in the Orleans Collection, from which M. Desenfans bought it for 150*l*.[2]

Engraved by Le Noir.

A very stirring composition, in which the most atrocious cruelties are depicted and displayed in theatrical exaggeration.

No. **363.** (*School of Le Brun.*) PORTRAIT OF MOLIÈRE. Turned to the right, the face seen in full; long black hair; thin mustachios; the right hand on the mantle; shirt open at the throat; left hand not visible; life-size figure.

On Canvas. 2 ft. $3\frac{3}{4}$ in. high; 1 ft. $10\frac{7}{8}$ in. wide.

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[1] In the *Galerie du Palais Royal* is an engraving of the picture by D. P. Bertaux and J. Aliamet, engraver to the king. The picture is there described in the following terms: 'The "Massacre of the Innocents" is a picture of perfect beauty. The composition and the arrangement are sublime, the expression grand, noble, and just. The elegance and purity of the drawing, the execution and the taste of the draperies, leave nothing to be desired. The picture was commenced in 1657 for a Canon who was an amateur of pictures. It was finished some years afterwards for Mr. Metz, Garde du Trésor Royal.'

[2] See Passavant, *Tour of a German Artist in England.* London, 1836, vol. ii. p. 190.

Molière, the French writer of comedies (1622–1673), is here represented as about thirty-five years of age. The picture was formerly ascribed to Carlo Maratti, an Italian painter (1625–1713), but its execution clearly shows that it belongs to the French School. Maratti and Molière had no connection with one another. This picture corresponds entirely with the engraving by T. Pozzelwhite from the original picture, which is ascribed to Le Brun's school, in the collection of the French Musée Royal. See 'The Gallery of Portraits with Memoirs,' vol. i. London, 1833.

A similar portrait of Molière has been painted by Pierre Mignard, painter of historical subjects and of portraits (1610–1695).

LINGELBACH.—Dutch School.

BORN 1625. DIED 1674.

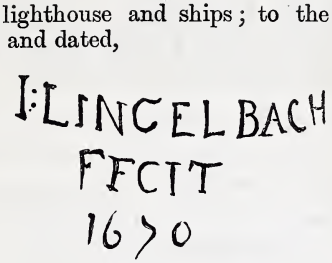
JOHANN LINGELBACH, son of David Lingelbach and Agnes Jans, was born at Frankfort-on-the-Main in October 1625. When still young, he went to Amsterdam, in 1642, and to Paris, and two years afterwards he travelled to Rome, where he stayed eight years. In 1652 he travelled through Germany on his return to Amsterdam, where he became the proprietor of the so-called Labyrinth on the street Roogegraft just opposite Rembrandt's house. He died at Amsterdam, November 24, 1674.[1]

Lingelbach painted very different sorts of pictures, but principally, and with special skill, crowds composed of varied groups, Italian seaports, hunting scenes, and fairs. Karel du Jardin is said to have been his master; sometimes he imitated Ph. Wouwerman. The figures in the landscapes of Wijnants, Hobbema, Hackaert, Moucheron, Philip de Koninck, Jacob van Ruisdael, R. van Vries (?), are often by Lingelbach.

No. **77.** A SEAPORT WITH ORIENTAL FIGURES. In the foreground, numerous figures in Oriental costumes; in the centre a rider with a quiver containing arrows; to the left, a statue of Neptune; to the right, a man sitting; at his feet a globe, a cross, and papers. In

[1] H. Havard, *L'Art et les Artistes Hollandais.* Paris, 1879, p. 115.

the background, a lighthouse and ships; to the left, Roman ruins; cloudy sky. Signed and dated,



On Canvas. 2 ft. 2½ in. high; 2 ft. 9½ in. wide.

The scenery recalls the port of Genoa. The man sitting in the right corner of the picture probably represents the portrait of a traveller.

No. **90.** A BLACKSMITH'S SHOP AT ROME. In the foreground, a blacksmith's shop with the Papal coat-of-arms; a pack-mule is being shod by two men in front of it. In the background, a view on to the church Trinità de' Monti, and on to the Monte Pincio at Rome; grey-blue sky.

On Canvas. 1 ft. 9¾ in. high; 1 ft. 6⅞ in. wide.

Previously ascribed to Slingelandt, but it is doubtless an original painting by Lingelbach.

LOUTHERBOURG.—English School.

BORN 1740. DIED 1812.

PHILIP JAMES DE LOUTHERBOURG was born at Strasburg, October 31, 1740. His father was a miniature-painter, and his masters were Tischbein, Vanloo, and Casanova. Loutherbourg possessed great facility of hand, and great talent for variety of subject: he painted landscapes, sea and battle pieces, and was a remarkably fine scene-painter. After obtaining considerable celebrity in Paris, and being made a member of the French Academy, he travelled through Germany, Switzerland, and Italy, and finally settled in England. On his arrival he was immediately engaged by Garrick to make designs for scenery at Drury Lane Theatre, at a salary of 500*l.* per annum; and in 1771 was elected a full member of the Royal Academy, always contributing to the Exhibitions. Besides his engagement at Drury Lane, he was scene-painter at the Opera, for which

particular branch of his art he was peculiarly qualified by his versatile talents. Late in life Loutherbourg became a disciple of the fanatic Richard Brothers, and like him professed to be a prophet; but some of his predictions having failed, his house was attacked by a mob, whose violence destroyed his illusions, and prevented further attempts at prophecy. He died in Hammersmith Terrace, March 11, 1812, and was buried in Chiswick churchyard. Loutherbourg produced a diorama on a small scale, called the 'Eidophusikon,' which was the delight of Gainsborough. Added to his many other works, he made etchings of several of his own compositions.

No. **55.** LANDSCAPE WITH CATTLE. A rock stands up crested with bushes; a hillside is beyond it to the right, which has a stream flowing around its base; cattle are in the water. A man, riding a donkey, is followed by a dog driving some sheep, on the left. Hills are in the distance; a warm evening sky, with summer clouds.

On Canvas. 1 ft. $9\frac{3}{4}$ in. high; 2 ft. 3 in. wide.

No. **89.** LANDSCAPE, WITH CATTLE AND FIGURES. A clump of elms forms the middle mass of the composition; a warm setting sun is behind them. A group of cows, a calf, sheep, and a donkey occupy the middle of the foreground; they drink from a stream which comes to the edge of the picture. Prominent among them is a white cow; a man and a dog look after the herd; a mounted figure is in the middle distance. Two beech-stems are seen on the right near the frame.

On Canvas. 2 ft. $2\frac{1}{2}$ in. high; 3 ft. 2 in. wide.

MARATTI.—Roman School.

BORN 1625. DIED 1713.

CARLO MARATTI (or MARATTA) was born at Camerano, near Ancona, May 13, 1625. He went to Rome in 1636, and was for ten years in the studio of Andrea Sacchi, but was specially influenced by Annibale Carracci and Domenichino. He then returned to his native land, and settled finally in Rome in 1650. Six Popes gave him commissions for important works. He also painted in other great towns in Italy. On December 15, 1713, he died at Rome.

Carlo Maratti had the nickname of Carluccio delle Madonne, because of the numerous Madonna pictures he painted. He chiefly aimed at uniting simplicity with elegance; his scheme of colour is blooming, but without originality.

No. **342.** HOLY FAMILY. In the centre, the Madonna seated, in a white dress and blue mantle. On her lap the infant Christ embracing St. John, who is held by his mother; a lamb stands near her. To the left, St. Joseph seated, with his right hand on the cradle. Behind, St. Elizabeth; Zacharias standing, holding an open book; angel boys above. Blue sky and architecture in the background.

On Canvas. 1 ft. $6\frac{3}{4}$ in. high; 1 ft. $2\frac{7}{8}$ in. wide.

MIEL.—Flemish School.

BORN 1599. DIED 1656.

JAN MIEL was born at Antwerp in 1599. He was a scholar of G. Zegers, and studied in Rome under A. Sacchi. In 1648 he was admitted as member into the Academy of St. Luke. Shortly afterwards he was summoned to the Court at Turin by Charles Emanuel II., Duke of Savoy, where he died in 1656.[1]

His paintings, as a rule, represent scenes from the life of the lower classes in Italy, country people, musicians, beggars; the landscape frequently is an important feature in the work. He also painted some altar-pieces for Roman churches. In his genre pictures the execution is very careful, the design accurate, the colouring often cool and dark, the rendering flat. The figures in Claude le Lorrain's landscapes are often painted by him.

No. **21.** A SPORTSMAN AND A WOMAN WITH A GUITAR. In the centre, a young woman seated on the ground, with a guitar in her hands. On her right, a huntsman, standing, and loading his gun; a dog near them. In the middle distance, a circular tower and a Roman ruin. Hills in the background; blue sky and dark clouds.

On Panel. 8 in. high; $11\frac{3}{4}$ in. wide.

Probably portraits of an Italian married couple. The colouring is of an enamel-like effect. A genuine work of the master.

Formerly only 'ascribed' to him.

No. **103.** ITALIAN COURTYARD. In the foreground, a woman, seated, conversing with a boy; a youth in a flapping hat stands behind her; a dog in the middle of the yard; to the right, a woman twirling yarn; another washing linen in the background.

On Canvas; stretched on Panel. 1 ft. $2\frac{7}{8}$ in. high; 1 ft. wide.

Presented to the Gallery by Philip Kemble, Esq.

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[1] E. Fétis: *Bulletins de l'Académie Royale de la Belgique*, 1857, p. 157.

MOLA.—Bolognese School.

BORN 1612. DIED 1668.

PIETRO FRANCESCO MOLA was born at Coldre, near Como, in 1612, and studied at first under Prospero Orsi, and afterwards under Giuseppe d'Arpino at Rome; he studied colour at Venice. He then painted at Rome in the manner of Bassano, and joined Albani at Bologna. In the year 1650 he settled at Rome and died there in 1668.

As a scholar of Albani, Mola belongs to the Bolognese School; his figures have, however, more life than those of Albani.

No. **195.** HAGAR AND ISHMAEL. Hagar, in a yellow dress and red mantle, kneels on the ground, turned to the right, where Ishmael lies; an angel appears close to her, on clouds; trees in the background; evening sky.

A Circular Panel. 7½ in. in diameter.

The representation of Hagar and Ishmael was a favourite subject of Mola's. Similar pictures by him are in the Louvre at Paris (No. 266) and in Lord Northbrook's Collection.

No. **266.** HOLY FAMILY IN A LANDSCAPE. To the left, near the base of a column, the Madonna, with the infant Christ holding an apple; opposite her, St. Joseph kneeling, with a basket; to the right, a donkey grazing; hilly landscape in the distance; blue sky.

On Canvas. 1 ft. 7½ in. high; 1 ft. 10 in. wide.

The figures are executed under the influence of Titian.

MONAMY.—English School.

BORN 1670. DIED 1749.

PETER MONAMY was born of poor parents in Jersey, about the year 1670. He came with them to England, and acquired a knowledge of the rudiments of art from a house- and sign-painter who resided near, on London Bridge. Walpole says: 'The shallow waves that rolled under his window taught young Monamy

what his master could not teach him, and fitted him to imitate the turbulence of the ocean.' He gained great reputation as a painter of sea-pieces, became a man of great intelligence, and, to judge from his portrait, painted by P. Stubly, possessed great personal attractions. There are two pictures by this master in Hampton Court. He died 1749.

No. **92.** A CALM. A sloop with all sails furled, except a square sail and a driver, is at anchor.

Two men in a boat pull across the front from right to left; behind is a boat with a man in it; and two fishing-boats with flapping sails. Above the bowsprit of the sloop another fishing-boat is seen, and a square-rigged ship in the distance. On the right a war-ship fires a salute from both sides; another topmast is seen through the smoke. A bank of mist closes the distance; fine weather is showing overhead, through a yellowish sky, which is farther indicated by the gambols of a school of porpoises in the foreground. This picture was formerly attributed to W. van de Velde.

Engraved by R. Cockburn.

On Canvas. 2 ft. high; 2 ft. 5½ in. wide.

MURILLO.—Spanish School (Sevilla).

BORN 1612. DIED 1682.

BARTOLOMÉ ESTÉBAN MURILLO was born at Seville,[1] probably January 1, 1618. He first visited the studio of Juan del Castillo, a distant relation of his. When twenty-eight years of age, he went to Madrid, where he received advice from Velazquez and where he studied the works of Titian, Rubens, van Dijck, Ribera, and Velazquez, at the royal palaces.

He returned to Seville in 1645, and in 1660 founded the Academy of Painting there. In consequence of a fall he had at Cadiz, 1682, he died on April 3 in the same year, in his native town.

Murillo surpasses all the other Spanish painters by the depth of feeling in his religious compositions. He is unsurpassed in the rendering of religious ecstasy and enthusiasm. Even in his

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[1] According to Palomin he was born at Pilar near Seville.

scenes of common life, and especially in the representation of beggars, he understands how to unite a genuine and often rough conception with a pleasant feeling of healthy humour.

Murillo had three distinctive styles—viz. the '*frio*' (the cold), his earliest, which was dark, with a decided outline; the '*calido*' (the warm), his second, the colouring of which was warmer, the drawing being equally well defined; and the '*vaporoso*' (vaporous), his last, which was less decided in its detail and less sparing in its colouring. His latest style has contributed most to his popularity. He did not, however, paint in these different manners at subsequent epochs, but adapted them to the subjects he wished to represent.

He had also three favourite subjects which he especially loved to paint: his beggars are beyond praise; his Franciscan friars are faithful delineations of conventual types; his Virgins are fine conceptions of female beauty, unruffled by guilt or passion.[1]

No. **248.** THE SPANISH FLOWER-GIRL. A dark girl, about twelve years old, seated on a stone-bench, dressed in a yellowish bodice and over-sleeves, with a yellow-brown petticoat, white sleeves, and under-dress; over her left shoulder, a brown embroidered scarf, on the end of which she holds four roses, smilingly asking for custom. A white scarf is wound round her head, which is turned towards the spectator, with a rose stuck in it. To the left, a pilaster; to the right, a landscape, with bushes; cloudy sky.

On Canvas. 3 ft. $10\frac{3}{4}$ in. high; 3 ft. $1\frac{3}{4}$ in. wide. The canvas has been enlarged, the original size is 3 ft. $5\frac{5}{8}$ in. high, 2 ft. $9\frac{5}{8}$ in. wide.

A masterpiece in invention, in characteristic harmony of fine colours. Engraved by Robinson, R. Cockburn, and others. Mentioned by Waagen, Mrs. Jameson, W. Stirling, and Charles Blanc.[2]

The following statements[3] reveal the history of the picture as far as it can be traced back:—

Countess de Verrue sale, 1737.

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[1] W. Stirling: *Annals of Artists in Spain*, vol. ii. D. Pedro de Madrazo: *Catálogo istorico y descriptivo del Museo del Prado de Madrid*. Madrid, 1872. Ford: *Handbook of Spain*.

[2] *Treasures of Art in England*, vol. ii. p. 346: 'A girl with great simplicity of expression, holding some roses in her handkerchief. A choice example of the very peculiar contrasts and harmony of colours which give many of Murillo's pictures such a magical effect.' Charles Blanc: *L'Histoire des Peintres*, Paris, 1869. 'Ecole espagnole, Murillo,' p. 16. 'Dulwich College: Cette collection si remarquable et si variée contient deux tableaux de Murillo d'un très-bon choix; citons la jeune fille aux fleurs, l'enfant Jésus avec un mouton, le Bon Berger, Jacob et Rahel.' Mrs. Jameson, *Public Galleries*, p. 483.

[3] For the communication of these facts Dr. Richter is indebted to Mr. Charles B. Curtis, of New York.

Comte de Lassay sale, 1775.

Blondel de Lagny sale, 1776; sold for 12,000 liv. to Basan.

(?) Randon de Boisset sale: 'A boy, and a girl holding her veil, half length. These two good pictures are on canvas, and each is 19 in. × 14 in. 6 lin.; from the cabinet of the Countess de Verrue,' 2,599 liv. 155.

Calonne sale, March 23, 1745, No. 97. 'Life-size girl with flowers, formerly in the cabinet of Mr. Boisset,' sold 900 liv. (672*l.*)

Buchanan[1] says that the picture formerly in R. de Boisset's collection was sold at the Calonne sale for 640 guineas to Desenfans, and bequeathed by his heir, Sir F. Bourgeois, to Dulwich College.

No. **283.** THREE SPANISH PEASANT BOYS. To the right, a boy sitting on the ground and holding a cake; opposite him, a negro boy, carrying a jug on his left shoulder, asking for some of the cake, but in vain; to the left, a younger boy, laughing, and pinching the negro's leg; a jug and a basket in front; mountains in the distance; cloudy sky.

On Canvas. 5 ft. $2\frac{3}{4}$ in. high; 3 ft. 5 in. wide.

No. **286.** TWO SPANISH PEASANT BOYS. A poorly-dressed boy sits on the ground, two bats and two balls before him, a pointer in his right hand. He looks laughingly at a boy, standing to the left, with a jug in his right hand, and bread in his mouth and left hand; a dog at his feet. In the back, to the right, a building; to the left, cloudy sky. The background probably not finished.

On Canvas. 5 ft. $3\frac{1}{4}$ in. high; 3 ft. $5\frac{1}{4}$ in. wide.

Two companion pictures; in some parts the colours possess less transparency than is usual with the master; very spirited in conception. Mentioned by Waagen,[2] Mrs. Jameson, and Hazlitt. Similar representations by Murillo are in the Munich Gallery. No. 348: Two beggar-boys eating grapes and melons. And No. 357: Two beggar-boys playing at dice. An early record of one of the two groups of beggar-boys in the Dulwich Gallery is probably the following reference in Evelyn's 'Journal' on the sale of Lord Melford's effects at Whitehall, April 21, 1693: 'Lord Godolphin bought the picture of the boys, by Morillio, the Spaniard, for eighty guineas. Deare enough.'

Engraved in mezzotint by Say.

No. **347.** LA MADONNA DEL ROSARIO. The Madonna sits enthroned on clouds; pink dress, dark blue mantle, yellow veil; on her lap the infant Christ holding a rosary; four angel-boys floating on clouds below; yellow light behind the Madonna.

On Canvas. 6 ft. $5\frac{1}{4}$ in. high; 4 ft. 2 in. wide.

Only in exceptional cases did Murillo represent the Madonna enthroned; he has well succeeded here in giving her the expression of

[1] W. Buchanan, *Memoirs of Painting*, London, 1824, vol. i. p. 255: No. 99. 'The Gipsy girl with flowers.'

[2] *Treasures of Art*, vol. ii. p. 346.

the Queen of Heaven; unfortunately the picture has been painted in many parts.

Engraved by Groser.

Mentioned by Passavant.[1]

No. **262.** (*After Murillo.*) THE INFANT CHRIST REPRESENTED AS THE GOOD SHEPHERD. Standing in front, the face turned heavenwards; about five years of age; his left hand raised and resting on a shepherd's crook; his right on the head of a sheep; red dress; two sheep looking up; a tree to the left; blue sky.

On Canvas. 1 ft. 5¼ in. high; 1 ft. wide.

In the original, which is in the collection of Baron Lionel Rothschild at Paris, the figures are life-size; another copy, of the dimensions of the original, and painted by Grimou, is No. 59 in Lord Ellesmere's Collection at Bridgewater House.

No. **341.** (*After Murillo.*) THE IMMACULATE CONCEPTION. The Virgin, in white dress and blue mantle, which she clasps to her bosom, is floating among clouds; her head inclines to the right. Two small angels at her feet, one behind her with a palm-branch; four others above; and seven on her right.

On Canvas. 1 ft. 2½ in. high; 11½ in. wide.

This composition comes very near to the large original picture by Murillo at Lansdowne House.

No. **317.** (*After Murillo.*) TWO ANGEL BOYS. Two angel boys winged, floating on clouds and contemplating the Crown of Thorns, which lies below on the right.

On Canvas. 8¾ in. high; 10⅛ in. wide.

No. **330.** (*School of Murillo.*) INFANT CHRIST SLEEPING. The Child about two years of age, nude, lies on white pillows. The right hand bent away from the body; the left rests on the hip; the left leg lying across its fellow. A red curtain, looped up on each side.

On Canvas. 1 ft. 10½ in. high; 2 ft. 8½ in. wide.

No. **312.** (*School of Murillo.*) THE ADORATION OF THE MAGI. To the left, the Virgin, seated, with the Child in her lap; behind her, St. Joseph, standing; to the right, the kings in adoration; one in a yellowish mantle, kneeling; another, in a red mantle, standing; they are followed by others—in all, eleven figures. Mountains in the background; dark sky.

On Canvas. 1 ft. 1 in. high; 10 in. wide.

Probably taken from a large composition.

[1] *Tour in England*, vol. i. p. 64.

No. **129.** (*School of Murillo.*) INFANT ST. JOHN WITH A LAMB. St. John sits on the ground to the right, clad in a sheepskin and red mantle; a cross in his right hand; the lamb to the left; behind are a rock and a landscape.

On Canvas. 1 ft. 11½ in. high; 2 ft. 8 in. wide.

Painted in imitation of Murillo.

THE BROTHERS LE NAIN.—French School.

BORN 1593. DIED 1648–77.

LOUIS, ANTOINE, AND MATTHIEU LE NAIN were born at Laon, in France, where they were taught painting by an unknown foreign master during a year. They went, however, afterwards to Paris to perfect themselves in their art, and in January 1648 they became members of the Royal Academy. Louis, the eldest, called Le Romain, was born about the year 1593, and died March 23, 1648. Antoine, called Le Chevalier, died March 25, 1648; and Matthieu, August 20, 1677. Nothing else is known about their lives.

The three brothers painted chiefly compositions with grotesque figures (*bambochades*). They gave to the heads a serious and often a melancholy expression; the prevailing tone in their colouring is a certain greyish green, broken by a bright red, which is generally the colour of the draperies. No distinctive difference has as yet been discovered in the style of their works, which are therefore attributed to the three brothers in common.

No. **158.** MUSICIANS. A young woman seated before a table playing the guitar; near her, to the right, another woman; an old man stands playing the flute behind the table, on which are seen a jug, a cup, and a loaf of bread; a dog before it; three-quarter length figures; dark background.

On Canvas. 1 ft. high; 1 ft. 3¼ in. wide.

Serious rendering of a composition, which is not without comical effect.

NEEFFS.—Flemish School.

BORN 1570. DIED 1657.

PIETER NEEFFS (NEFS, NEEFS) the elder was born in Antwerp about 1570. He was a scholar of Hendrick Steenwyck, was admitted as a master into the St. Lucas Guild[1] in 1610, and died at Antwerp about the year 1651. There is nothing else known of his life.

He painted the interior of churches with the greatest accuracy and the most admirable patience. His works, which are very numerous, were praised by Cornelis de Bie.[2] The figures in his pictures are painted by D. Teniers, Brueghel, van Tulden, and Francken.

FRANCKEN.—Flemish School.

BORN 1581. DIED 1642.

FRANZ FRANCKEN the younger was born at Antwerp in 1581. He first studied under his father, afterwards visited Italy, and settled as an independent master at Antwerp in 1605. He died May 6, 1642.

Besides altar-pieces, he also painted subjects of biblical and classical history, which he set off with numerous accessories. He has painted the figures in the following picture by Pieter Neeffs.

No. **79.** THE INTERIOR OF A CATHEDRAL. A view taken from the principal entrance into a three-aisled church with side-chapels, circular columns, and pointed arches. Altars near most of the columns. The pictures on them represent, to the right, an Ecce Homo, a Madonna, a Descent from the Cross, a Gethsemane (?), a Bishop, the Way to Calvary; to the left, a Holy Family. In the foreground, a man giving alms to a crowd of cripples; to the left, a priest conversing with a lady, and a gentleman talking to a servant; two monks and a woman kneeling. On the whole nineteen figures. Through a window on the left a view of houses and another church. Signed

PEETER NEEFFS

On Panel. 1 ft. 9 in. high; 2 ft. 8¾ in. wide.

Very clear and transparent in tone, although somewhat monotonous in colour.

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[1] See *Liggere*.

[2] *Het Guldencabinet*, p. 155.

VAN DER NEER.—Dutch School.

BORN 1619. DIED 1682.

ART VAN DER NEER was born, probably, in the year 1619, at Amsterdam, where he is said to have died in 1682. He worked chiefly at Amsterdam, and was probably acquainted with A. Cuijp.[1]

His pictures generally represent the effects of moonlight, sometimes conflagrations by night, winter and summer landscapes in evening light. His moonlight landscapes are always rendered in the same peculiarly attractive manner; the deep shadows are of unequalled clearness.

No. **112.** RIVER SCENE BY MOONLIGHT. The river occupies the centre of the picture; houses on either side in the distance; a church to the left, over it the full moon, whose beams glitter on the water in the foreground. In front a fisherman and a wayfarer. Cloudy sky. Signed

On Canvas. 1 ft. 10½ in. high; 2 ft. 5 in. wide.

This artist has painted some two hundred river scenes by moonlight without repeating himself.

NORTHCOTE, R.A.—English School.

BORN 1746. DIED 1831.

AMES NORTHCOTE was born in Plymouth, October 22, 1746, where his father followed the trade of a watchmaker, and took him as his own apprentice. But young Northcote disliked the trade, and occupied all his spare time in the study of art. In 1771 Dr. Zachary Mudge introduced him to Sir Joshua Reynolds, who, with his customary kindness, took him as resident pupil, and Northcote remained in the house of his master five years, when his dili-

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[1] This may be inferred from the fact that the figures in the landscape by A. van der Neer, No. 152 in the National Gallery, are painted by A. Cuijp.

gence was so great that he gained the esteem and approval of the good President. On quitting Sir Joshua, Northcote set up as a portrait-painter; but not feeling satisfied, and wishing to follow the higher walk of historical painting, he went to Rome in 1777. There he spent about five years, was elected member of the Academies of Florence and Cortona, and returned to England, in time to assist Alderman Boydell with his Shakspeare Gallery. For this work Northcote painted nine good pictures, which completely established his reputation, and secured him a high position among the artists of his own time. These works were succeeded by other historical and Scriptural pieces, many of which were engraved, and thus spread his fame over the Continent of Europe. Success served to increase the painter's enthusiasm; but his abilities were limited, and he never reached the height to which he aspired. This disappointment aroused within him a spirit of sarcasm, which he vented in remarks upon the works of his more successful contemporaries, and few escaped condemnation. Northcote was student of the Royal Academy, elected Associate in 1786, and Royal Academician in 1787. He contributed largely to the Exhibitions; and notwithstanding somewhat defective drawing, and the dull colour of his pictures, he acquired a considerable fortune by the practice of his art. This fortune was but little diminished throughout his long life, for his habits were so penurious that a tithe of his income sufficed for his expenses. Northcote did not marry; a sister, to whom he left all his property, resided with him, and assisted in all his plans for economy. Up to within a day of his death he worked; and when quite an old man he contributed essays to a magazine called 'The Artist;' in 1828 he published the well-known 'Fables;' and two years later, at the age of eighty-four, he brought out the 'Life of Titian.' Northcote's 'Life of Sir Joshua Reynolds' was his first great literary effort. He died July 13, 1831, at the house in which he had resided above half a century, 39 Argyll Street, Regent Street, and was buried in Marylebone New Church.

No. **183.** PORTRAIT OF SIR P. F. BOURGEOIS, Kt., R.A. The face looks out from the picture; red drapery behind; white neck-tie, red coat or dressing-gown, with fur edge.

See Biographical Notice, p. 18.

On Canvas. 2 ft. 6 in. high; 2 ft. $\frac{1}{2}$ in. wide.

No. **338.** PORTRAIT OF NOEL DESENFANS, Esq. An amiable, shrewd face looks out from the picture; he wears a high-collared dark coat over a red waistcoat, and large white cravat. The head is seen in nearly full view.

Engraved by Freeman.

On Canvas. Elliptical; 2 ft. 4½ in. high; 1 ft. 11¼ in. wide.

Noel Joseph Desenfans was born at Douai, in 1745; and it is said was brought up in a foundling institution. He was educated partly at Douai, and partly at Paris. He commenced life as a writer, but before he was thirty years of age came to London as a teacher of languages. He had considerable taste, and much love of the fine arts, and often attended picture sales; at one of these he bought a small picture, by Claude, so advantageously, that when he sold it to George III. for 1,000*l.*, the profit he made induced him to turn his whole attention to picture-dealing. His friendship with the Prince Primate of Poland, brother to Stanislaus, was the means of his obtaining a commission from that monarch, to purchase fine pictures. He was made Consul-General for Poland, in England. In 1802 he found there was no probability of his being repaid for the pictures he had bought; he issued a Catalogue of the pictures, which he then tried to dispose of by private contract. Of the 188 pictures in his Catalogue, only thirty-nine are in the present Gallery; but he added to his collection considerably between 1802 and 1807. He married Margaret Morris, sister of Sir John Morris, of Claremont, Glamorganshire. In 1799 he published a plan for the advancement of the fine arts in England, by the establishment of a National Gallery. If the scheme was carried out, he offered to contribute liberally to it in pictures and in money. He died on July 8, 1807, and by his will, dated October 8, 1803, he left the whole of his collection to Sir Francis Bourgeois, R.A.

NUVOLONE.—Milanese School.

Born 1607. Died 1651.

CARLO FRANCESCO NUVOLONE, sometimes called Pamfilo, born at Milan in 1607, was a son of the painter Pamfilo Nuvolone, a Cremonese artist, who gave him his first instruction. Nuvolone painted at first in the manner of his father, and of other Cremonese artists, under the influence of Camillo Procaccini (1545–1626), taking more especially the works of Giulio Cesare for his model. At a later period he combined his style with the ideals of Guido Reni, to which he owes his popular name of Guido della Lombardia. He settled at Milan, where numerous paintings by him are to be found. He died in 1651.[1]

[1] Lanzi, *Storia della Pittura in Italia.* Galleratis, *Instruzione della Pittura Milanese.* Ticozzi, *Dizionario dei Pittori.* Milano, 1818, vol. ii. p. 83.

Nuvolone had a particular style of his own, the beauties of which lie in the light and colour, not in the drawing. He has been called the Milanese Murillo.

No. **364.** THE CREATION OF EVE. In the foreground, Adam sleeping; behind him, Eve. The Creator, standing to the left, takes her by the hand, and holds up his left hand. He is clad in a violet dress and blue mantle. Near him a lion. In the centre a dog, a sheep, and a rock. Trees in the background.

On Canvas. 5 ft. 10¾ in. high; 6 ft. 3 in. wide.

Formerly in the Collection of the Duke of Alva, at the sale of whose pictures (about 1820) it was bought by Peter Carry Tupper, Esq., then Consul at Valencia. Presented to the Gallery in 1845 by the family of the late Martin Tupper, Esq. Formerly ascribed to Camillo Procaccini.

OMMEGANCK.—Flemish School.

BORN 1755. DIED 1826.

BALTHAZAR PAUL OMMEGANCK was born at Antwerp, December 26, 1755. In 1767 he entered the studio of Henricus Josephus Antonissen, and was appointed professor of painting at the Antwerp Academy in 1796. He held an important position, and died at Antwerp, January 18, 1826.

He was the first animal painter and one of the most distinguished landscape-painters of his time. His conception is entirely realistic, his execution very careful, but cold in tone. In his landscapes he usually represents the environs of Antwerp; his pictures were highly appreciated during his lifetime, not only in his country, but also at Paris, where he often exhibited.

No. 66. A BULL. The bull is seen in profile to the right; behind it, his keeper, lying on the ground; near him, a dog; in the distance, meadows, with cows, and a woman; a church, windmills and cottages among trees; evening sky.

On Panel. 1 ft. $2\frac{1}{2}$ in. high; 1 ft. $7\frac{1}{4}$ in. wide.

Clear and cool in tone, the colouring dry.

OPIE, R.A.—English School.

BORN 1761. DIED 1807.

JOHN OPIE, whose real name was OPPY, was born May 1761, at St. Agnes, near Truro, in Cornwall, where his father was a carpenter, and where it was intended that he should follow the same trade. But he early showed great abilities, was fond of study, and had so great a love for drawing that it was 'more to him than his daily bread.' Opie's endeavours to become an artist so

angered his father, that he treated him with great severity, and did all in his power to prevent his pursuit of what he considered an unprofitable profession. An uncle, however, noting the lad's abilities, gave him much encouragement; and the celebrated Dr. Wolcott procured him several commissions in Truro, and then, taking him to London, maintained him in his own house, and introduced him to Sir Joshua Reynolds. In a short time Opie became so popular that he was spoken of as the 'Cornish Wonder,' and the neighbourhood of Leicester Fields, where he lived, was daily thronged with carriages of the rich and great, awaiting their turn for a 'sitting.' This 'terrific popularity,' as Opie termed it, toned down in course of time, and his sitters became less numerous, but he still maintained a good position as a portrait-painter; and his small historical pieces were considered to have great merit. Opie was made an Associate of the Royal Academy in 1786, and a full member in the following year; and when Fuseli resigned in 1805, he was appointed Professor of Painting in his stead. Opie was a man of much learning; he wrote many clever articles for the magazines of his time, and delivered four lectures at the Academy, which are remarkable for their fluency and force. Mr. Opie was twice married: from the first wife he was divorced; the second was the celebrated Amelia Alderson, better known as Mrs. Opie. He died rather suddenly, in the forty-sixth year of his age, on April 9, and was buried near Sir Joshua Reynolds, in St. Paul's Cathedral, April 20, 1807.[1]

No. 3. PORTRAIT OF THE ARTIST. The shoulders are in profile, the face is turned towards the spectator. The face is powerful, but has a saddened, melancholy air, that seems to accord with the cadaverous method of painting the head.

On Canvas. 1 ft. $11\frac{3}{8}$ in. high; 1 ft. 8 in. wide.

[1] See Sandby's *History of the Royal Academy*, vol. i. p. 195–9.

A. VAN OSTADE.—Dutch School.

BORN 1610. DIED 1685.

ADRIAN VAN OSTADE (or OSTADEN, as he signed himself on his earliest works) was born at Harlem, December 1610. His father, Jan Hendriks, a weaver, left the hamlet Ostade, near Eindhoven, to settle at Harlem, and there his son became the scholar of Franz Hals. In the year 1662 Adrian was made Dean (senior) of the Guild of St. Luke. In July 1638 he married Machtelgen (Mathilda) Pietersen, a young lady of Harlem, who died in September 1642. The name of his second wife, who died in 1660, is not known. He died at Harlem in the spring of 1685.

It was in the school of Franz Hals that Ostade developed his pictorial perception, and that his technical power attained its perfection. He painted with great humour scenes of peasant-life. His earliest pictures had a light blue tone; later on a yellowish tint pervaded them; but those painted after the year 1640, when he came under the influence of Rembrandt, may be distinguished by their deep, warm, brown colouring, combined with that chiaroscuro so peculiar to Rembrandt. In this his second period, during about twenty years, he generally represents his peasants in contemplative solitude, in family or friendly circles, and in the enjoyment of comfortable quietude. His colouring gets more variegated in his latest period, his light more even and clear, his conception cooler. Amongst his scholars were his brother Isack van Ostade, Cornelis Bega, Cornelis Dusart, and Michiel van Musscher.

No. **190.** BOORS MAKING MERRY. Three men sitting around a table in a room; a young one to the right singing and holding up his beer-glass; an old one playing on a fiddle: these two are seen in profile; a third, facing the spectator, is singing and smoking behind the table; a cat to the left. In the back a window and an open door. Whole-length figures. Signed and dated

A. Ostade 1647

On Panel. 10½ in. high; 8½ in. wide.

A most beautiful and well-preserved specimen of the master, of his best time. The influence of Rembrandt is perceptible in the golden tone of the prevailing chiaroscuro. Mentioned by Waagen.[1]

Engraved by Suyderhoef.

No. **107.** MAN AND WOMAN IN CONVERSATION. The interior of a room with an open window to the left; near it a man sitting, facing the spectator, with a pipe, and receiving a glass of beer from a woman seated opposite; she is seen in profile, holding a beer-jug in her left; view of a tree and bushes through the window. Whole-length figures.

On Panel. 1 ft. 1 in. high; $10\frac{1}{2}$ in. wide.

A very good specimen of the later period of the master, and carefully finished in every detail. Desenfans' Catalogue, No. 75; Smith's Catalogue, No. 124. M. Desenfans paid for the picture 105 guineas.

No. **152.** A MAN SMOKING. Three-quarter length figure, sitting on a table and turned to the left; black coat, mantle, and hat. He is lighting his pipe at a chafing-dish, which stands on the table, near a beer-glass. Grey-greenish background. Signed

A Ostade

On Panel. $6\frac{3}{8}$ in. high; $5\frac{1}{4}$ in. wide.

Painted at about the same period as the former picture.

No. **73.** A WOMAN WITH A JUG. The woman turned to the left, is seated at a table; she holds in her right hand a glass of beer, and in her left a stoneware jug, which rests on her lap; she wears a blue apron, brown sleeves, black bodice, white neckerchief and cap; half-length figure, greyish background. Signed

A^r Ostade

On Panel. $6\frac{1}{8}$ in. high; $5\frac{1}{4}$ in. wide.

Painted in the master's latest period; cool in tone.

[1] *Treasures of Art*, vol. ii. p. 343: 'This little picture is of astonishing depth, clearness, and warmth of colour.'

OWEN, R.A.—English School.

BORN 1769. DIED 1825.

WILLIAM OWEN was born at Ludlow, in Shropshire, in 1769, and educated at the Grammar School there. He was sent to London in 1786 and placed under Catton. He became a student of the Academy in 1791, and exhibited his first portraits in the following year. His portraits were faithful likenesses of his sitters, and usually very skilfully painted. He occasionally painted *genre* pictures, but they lacked the harmony and character of his other work. He was elected Associate in 1804, and Academician in 1806. In 1810 he was appointed portrait-painter to the Prince of Wales, who in 1813 conferred on him the altered title of Principal Portrait-Painter to the Prince Regent, and added to it the offer of knighthood. He married a Miss Leaf in 1798, by whom he had one son. He first resided in Coventry Street; he then had a painting-room in Leicester Square, and finally removed to Bruton Street, where he died, from an over-dose of opium, on February 11, 1825.[1]

No. **369.** PORTRAIT OF NOEL DESENFANS, Esq. 'The original collector of the pictures in this Gallery.'

The portrait is a three-quarter view to the left; white cravat, shirt-ruffles, hair rather short and thin.

A more refined portrait than Northcote's. See notice of Desenfans under Northcote, No. 338, p. 107.

On Canvas. 2 ft. 5½ in. high; 2 ft. wide.

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[1] Sandby's *History of the Royal Academy*, vol. i. p. 327-8.

J. DE PAREJA.—School of Madrid.

BORN 1606. DIED 1670.

JUAN DE PAREJA was born at Seville in 1606. His parents belonged to the class of slaves then numerous in Andalusia. It is not known whether he came into the possession of Velazquez by purchase or by inheritance; but he accompanied him to Madrid in 1623, and remained in his service until he died. He soon acquired an acquaintance with the implements of art, and an ambition to use them. He therefore watched the proceedings of his master and privately copied his works, and as he accompanied him on his journeys in Italy, he had also an opportunity of becoming acquainted with the works of other great artists. His nature was so reserved that he had reached the age of forty-five years before his master knew that he painted at all. Once when Philip IV. visited the studio of Velazquez, the King's attention was drawn to a painting done by Pareja, which so pleased the King that he gave him his liberty, but he remained with his master until his death (1660). His portrait, painted by Velazquez, is in the Collection of Lord Radnor. Pareja died at Madrid in 1670.[1]

He excelled in portraiture, in which he aimed at following Velazquez. In his historical compositions, however, he took the Venetian and Genoese masters for his model.

No. **222.** BUST OF A BOY. The boy, about five years of age, is seen in profile, turned to the left, life-size; long black hair, falling down on his shoulder, brown coat, white collar, hands not visible, dark background.

On Canvas. 1 ft. $8\frac{3}{8}$ in. high; $10\frac{3}{8}$ in. wide.

[1] W. Stirling, *Annals of the Artists of Spain* (London, 1848), vol ii. pp. 708–711; D. Pedro de Madrazo, *Catálogo histórico y descriptivo del Museo del Prado de Madrid* (Madrid, 1872), pp. 511–512.

Formerly ascribed to Velazquez, but different in style. There is a large family picture in the Belvedere Gallery at Vienna (VII. No. 14), wherein the same boy is represented as a whole-length figure. It is traditionally ascribed to Velazquez, and said to represent the artist's family, but Velazquez had only two girls and not so large a family as that represented in the picture at Vienna. The real author of this picture was first pointed out by Mr. J. C. Robinson.[1]

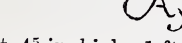
PIJNACKER.—Dutch School.

BORN 1621. DIED 1673.

ADAM PIJNACKER was born at Pijnacker near Delft in 1621. Neither his family name nor the name of his master is known. He went to Italy, where he remained three years, and died at Delft in 1673.

He was under the influence of Claude Lorrain in Italy. Besides landscapes he also painted sea-pieces. His pictures are somewhat rare.

No. **150.** A BRIDGE IN AN ITALIAN LANDSCAPE. To the right, in the foreground, trees and reeds; to the left, a clear piece of water, crossed by an arched bridge. Three shepherds, one riding on an ass, with cattle, sheep, and goats crossing the bridge. Bushes and mountains behind to the right. Clear evening sky.



On Panel. 1 ft. $4\frac{5}{8}$ in. high; 1 ft. $8\frac{3}{8}$ in. wide.

A bright light of a soft effect envelops the scene. Engraved by R. Cockburn.

No. **130.** LANDSCAPE WITH SPORTSMEN AND GAME. On the left, a forest; in the foreground, a boy, richly dressed and blowing a slim hunting-horn; near him three greyhounds, a dead roebuck, &c. A man with hounds, a rider and other figures further back; an extensive plain in the distance to the right. Evening summer sky.

On Canvas. 4 ft. $3\frac{1}{4}$ in. high; 6 ft. $4\frac{3}{4}$ in. wide.

Of bright light and clear harmonious colouring. A first-rate work of the master. The figures treated in a somewhat decorative manner. Pictures by Pijnacker of this size are very rare. It was probably destined to be let into the wall of a palace.

[1] J. C. Robinson, *Memoranda on Fifty Pictures* (London, 1868), p. 44. (Privately printed.)

VAN POELENBURG.—Dutch School.

BORN 1586. DIED 1667.

CORNELIS VAN POELENBURG or POELENBORCH was born at Utrecht in 1586, where he commenced his studies in the school of Abraham Bloemaert. He afterwards visited Italy and Rome, where he was in 1617, and studied the works of Elshaimer and Raphael.[1] On his way home he painted for the Court at Florence and was received with great consideration, when he returned to his native country, which was before 1649: for in that year he was made principal of the Painters' Guild at Utrecht. Charles I. invited him to England, but in vain. He died at Utrecht in the month of August 1667.

He generally painted small Italian landscapes, which he enlivened with nude figures, sometimes with subjects from Holy Scripture. N. Berchem occasionally painted the figures in his pictures, whilst, on the other hand, Poelenburg sometimes painted the figures in the landscapes of J. Both, Willem de Heusch Alkeirincx, and also in the architectural views of Hendrik van Steenwijck the younger. A. van Cuijlenborch and B. Breenbergh were his scholars. Gerard Hoet and F. Verwilt imitated him.

No. 14. A SATYR AND A NYMPH DANCING NEAR A WOOD. The satyr, standing to the left, is playing on a tambourine; the nymph in the centre, her back to the spectator, is playing the cymbals; both are nude; another nymph, sitting on the ground between them, enveloped in a violet mantle, is inciting the two dancers. Behind her a boy; to the left a dense wood; to the right, in the background, a pool. Grey sky. Signed

C P

On Panel. Elliptical. 1 ft. $2\frac{5}{8}$ in. high; 1 ft. $7\frac{5}{8}$ in. wide.

Very carefully painted; the figures of an enamel-like effect.

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[1] Sandrart, *Teutsche Academie*, cl.

POTTER.—Dutch School.

BORN 1625. DIED 1654.

PAULUS POTTER, born at Enkhuizen in November 1625, received his first instruction from his father, Pieter Simonsz Potter, a landscape-painter, who had married in 1622 Aecht (Agatha) Pouwelsz dr. His family is said to have settled at Amsterdam in 1631. In 1646 he was received into the Guild of St. Luke at Delft, and in 1649 into that at the Hague. At Delft he lived in a house which belonged to the painter Jan van Goyen. He there married Adriana Balckenecijnde in 1650. He went to Amsterdam in May 1652, where he died, when only twenty-eight years of age, and was buried January 17, 1654.[1]

Potter was the greatest Dutch animal painter. He renders the smallest details with the greatest care, and is most true to nature in his representation of cattle and landscape.

No. **7.** (*After Paulus Potter.*) COWS AND SHEEP. Three cows and a sheep to the left. One cow rubbing herself against a tree; opposite her, a sheep lying on the ground; another cow lying on the ground; a third in the centre of the foreground, standing behind with her back turned to the spectator; in the distance to the right a village; stormy sky.

On Panel. 1 ft. $2\frac{7}{8}$ in. high; 1 ft. $8\frac{1}{2}$ in. wide.

The signature 'Paulus Potter fe.' on this picture is forged. A clever imitation of this artist.

No. **22.** (*After Paulus Potter.*) TWO COWS UNDER A TREE. To the right one cow, standing close to the tree, and facing the spectator; the other lying down; in the immediate foreground a brook to the left; a church in the distance; clear evening sky.

On Panel. 7 in. high; $8\frac{1}{2}$ in. wide.

A clever imitation of the master; probably taken from one of his authentic paintings.

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[1] J. van Westrheene, *Paulus Potter, sa vie et ses œuvres.* La Haye, 1867.

G. POUSSIN.—Roman School.

BORN 1613. DIED 1675.

GASPARD DUGHET, called Gaspre Poussin, or Le Guaspre, was born at Rome in May 1613. His father, Jacques Dughet, was a Parisian. Gaspard studied painting for three years under the direction of Nicolas Poussin, who afterwards became his brother-in-law, and whose name he adopted. He worked at Milan, Perugia, Florence, but chiefly at Rome, where he carefully studied the paintings of Claude le Lorrain. He died at Rome on May 25, 1675.

G. Dughet painted landscapes on canvas and al fresco. Several of his paintings are taken direct from nature; those chiefly represent views in the neighbourhood of Rome. He is said to have painted with such facility that he used to finish a picture in one day.

No. **269.** THE DESTRUCTION OF NIOBE AND HER CHILDREN IN A LANDSCAPE. In the foreground, Niobe and her children, pierced by arrows; to the left, high trees; in the centre, a river; behind it, to the right, rocks with a waterfall; a village to the left; in the middle distance Apollo and Diana are seen in the air, discharging their arrows; evening sky, with a few clouds.

On Canvas. 3 ft. high; 4 ft. 4¼ in. wide.

Very clever, especially in the design of the figures.

No. **212.** A CASTLE IN A WOOD. A castle on a woody hill; a road in the foreground; on it two figures; a high tree to the right; blue sky and some clouds.

On Canvas. 1 ft. 6½ in. high; 1 ft. 2¼ in. wide.

Desenfans' Catalogue, No. 67.

No. **257.** (*School of G. Poussin.*) A ROCK NEAR A PLAIN. To the right, in the foreground, a pool; beyond it a rock. In the middle distance, at the foot of the rock, a few houses; and behind them a plain. The sea beyond in the distance. Figures and cows in the foreground; evening sky, with dark clouds.

On Canvas. 2 ft. 4⅜ in. high; 3 ft. 2¼ in. wide.

Engraved by R. Cockburn.

A replica of this picture is in the Collection of the Duke of Sutherland at Stafford House.

No. **276.** (*School of G. Poussin.*) A VILLAGE NEAR A LAKE. To the right, a lake; behind it a village, with a castle; steep mountains in the background; to the left, in the foreground, three figures reposing; another to the right on the shore of the lake; clear evening sky, with a few clouds.

On Canvas. 1 ft. 6½ in. high; 2 ft. ¾ in. wide.

Considered by Dr. Waagen to be a genuine work.[1]

N. POUSSIN.—French School.

BORN 1594. DIED 1665.

NICOLAS POUSSIN was born at Andelys, in Normandy, in June 1594. After passing through the Latin school, he visited the studio of the painter Quentin Varin, who had settled at Andelys. He went to Paris when eighteen years old, and studied under Ferdinand Elle from Flanders, and under l'Allemand, from Lorraine. He studied with the works of Raphael and Giulio Romano through engravings. After visiting Poitou, Andelys, and Florence, he became acquainted at Laon with the painter, Philip de Champagne, with whom he worked at Paris, under Duchesne's direction, at the Luxembourg. He went to Rome, the aim of his wishes, in the year 1624, and there became influenced by the Flemish sculptor, François Duquesnoy, and Algardi. In 1629 he married Anna Maria Dughet, and lived in Rome on the Monte Pincio, near the studios of Claude le Lorrain and Salvator Rosa. Summoned by Louis XIII., in the year 1640, he returned to Paris, and was appointed 'premier peintre ordinaire de sa Majesté,' in 1641. In the following year he went back to Rome, where he died, November 19, 1665.

The paintings of Nicolas Poussin recall in their composition the antique reliefs. In conception and execution they show the classical tendency of the master, who combined with it an elegance characteristic of the French artist.

No. **300.** THE INFANT JUPITER SUCKLED BY THE GOAT AMALTHEA. In the centre of the foreground a satyr, hold-

[1] *Treasures of Art*, vol. ii. p. 347.

ing the horns of the goat Amalthea suckling Jupiter, who lies in the lap of a nymph in a blue drapery; another nymph, standing behind her, collects wild honey from a tree; to the right, a fountain-nymph, reclining, and holding an urn; before her, a boy; to the left, goats, near a lake; a hill and blue mountains behind; blue sky with grey clouds. The scenery is intended to represent the island of Crete.

On Canvas. 3 ft. $1\frac{1}{4}$ in. high; 3 ft. $10\frac{1}{2}$ in. wide.

According to the Greek myth, Jupiter was reared by the nymphs Adrastea and Ida in the island of Crete; the milk of the goat Amalthea, and wild honey, being his nourishment.

A most important work of the master, conspicuous by its firm and elegant design, and its harmonious colouring. Poussin treated the same subject, but with an arrangement altogether different, in the picture No. 467, at the Berlin Gallery.

Smith's Catalogue, No. 208, where the picture is erroneously described as representing the 'Nurture of Bacchus.' Engraved by Soyer. Formerly in the possession of M. Blondel de Gagny, by whom it was sold in 1776 for 8,500 francs.

No. **305.** THE TRIUMPH OF DAVID. In the foreground, women and children as spectators; the triumphal procession passes from the right to the left in front of an antique temple. David, in a red tunic, carries the head of Goliath on a pike, preceded by two trumpeters, and followed by other people. On the platform of the temple men and women saluting the hero; to the left, a chorus of singing women.

On Canvas. 3 ft. 10 in. high; 4 ft. $9\frac{5}{8}$ in. wide.

A very rich composition, showing great variety in the different faces; very delicate in colouring. Smith's Catalogue, No. 38. Engraved by Ravenet. Mentioned by Waagen.[1] Formerly in the Earl of Carysfort's collection.

In the following pictures the colouring is somewhat heavy in tone and less brilliant than usual with N. Poussin, although the conception is entirely in his style :—

No. **291.** THE ADORATION OF THE MAGI. To the left the Madonna, seated, with the infant Christ in her lap, and St. Joseph; in front of them, the three kings and their suite in adoration; behind them an antique building in ruins; with a wooden hut built into it. In the background to the right, the attendants of the kings with horses and camels; blue sky with grey clouds. A composition of nineteen figures.

On Canvas. 4 ft. 2 in. high; 4 ft. $4\frac{1}{4}$ in. wide.

A repetition, or, more probably, an ancient copy of the picture No. 423 in the Louvre, which is larger in size (5 ft. $4\frac{1}{2}$ in. high; 5 ft. $8\frac{3}{4}$ in. wide). The original was painted by Poussin in 1653 at Rome, for M. de Mauroy. Engraved by Ant. Morghen for the Musée Français, and by Avice. Smith's Catalogue, No. 56. Mrs. Jameson states that the picture in the Dulwich College Gallery is probably the one which was sold in the Collection of Sir Joshua Reynolds in 1795.

[1] *Treasures of Art*, vol. ii. p. 347.

No. **295.** INSPIRATION OF ANACREON. To the right the poet, clad in red drapery, kneeling and drinking from a cup, which Apollo presents to him; the god is nude, his hair adorned with laurels; at his feet a lyre and a vase; to the left, the Muse, Euterpe, with the flute; two winged cupids, floating about her and scattering flowers; another over the poet, carrying two laurel wreaths. In the background, to the right, steep rocks; blue sky, with grey clouds to the left.

On Canvas. 3 ft. $1\frac{3}{4}$ in. high; 2 ft. $4\frac{7}{8}$ in. wide.

No. **310.** FLIGHT INTO EGYPT. In the foreground a boat, in it St. Joseph, a ferryman, and an ass. To the left, the Virgin, with the infant Christ, is about to step into the boat; over the group, four angels, floating above on dark clouds, and carrying a cross. Buildings beyond the river; a hilly landscape; to the right, a town wall, an obelisk, and a pyramid.

On Canvas. 3 ft. 8 in. high; 3 ft. 1 in. wide.

A representation of this subject was painted by N. Poussin in 1659 or 1661 for Madame de Montmor, afterwards de Chantelon. Engraved by Bartolozzi. Desenfans' Catalogue, No. 53. Smith's Catalogue, No. 86. Sold to M. Desenfans in 1801 for 160 guineas.

No. **315.** RINALDO AND ARMIDA. In the foreground to the right, Rinaldo in armour, sleeping under a group of three trees, the trunks of which are alone visible; Armida, in blue and white drapery, bends over him, a dagger in her right hand, whilst Amor holds back her right arm. To the left, in the middle distance, a river, and a hill beyond; evening sky.

On Canvas. 2 ft. $7\frac{1}{2}$ in. high; 3 ft. 6 in. wide.

See Tasso, 'Jerusalem Delivered,' canto xvii.

Armida, having undertaken to vanquish Rinaldo, first lays him to sleep by her enchantments, and then approaching, is about to lift her poniard, when the charms of the youthful warrior cause a sudden revulsion of feeling:

E di nemica, ella divenne amante.

Engraved by J. Audran. Smith's Catalogue, No. 286.

No. **336.** THE TRANSLATION OF A FEMALE SAINT IN A LANDSCAPE. Bushes in the foreground; in the middle distance a mountain town with many towers; before it a waterfall; steep rocks in the background; above, dark clouds, on which a female Saint is seated with outstretched arms; blue garment, red mantle, white headdress.

On Panel. 1 ft. 7 in. high; 1 ft. $2\frac{3}{4}$ in. wide.

Formerly called 'The Assumption of the Virgin.' The Saint represented here is either St. Mary of Egypt (?) or Mary Magdalen.

Engraved by R. Cockburn. Mentioned by Waagen.[1]

[1] *Treasures of Art*, vol. ii. p. 348.—'No. 1. The Assumption of the Virgin. A beautiful poetical landscape, with the Virgin carried up on clouds tinged with gold. A small picture, noble and pure in feeling, powerful and clear in colouring.'

The following pictures are productions by unknown scholars or imitators of N. Poussin :—

No. **115.** THE INFANT BACCHUS REARED BY SATYRS. In the centre, Bacchus, as a boy, sitting drinking wine, out of a tazza, which a satyr presents to him ; another supports his back ; a nymph stands behind. To the right, a cupid, with a goat ; to the left, two boys embracing each other ; trees and a river in the background ; dark cloudy sky.

On Canvas. 2 ft. 4¼ in. high ; 3 ft. 2½ in. wide.

Smith's Catalogue, No. 207.
A replica or a copy of the picture No. 39 in the National Gallery.

No. **142.** LANDSCAPE. To the right, a river, with a boat ; behind it, a village and rocks ; figures in the foreground ; a small chapel is prominent on the declivity of a rock ; blue mountains in the distance ; cloudy sky.

On Canvas. 1 ft. 9¾ in. high ; 3 ft. ½ in. wide.

No. **249.** HOLY FAMILY. To the right, the Madonna, seated, with the infant Christ in her lap ; to the left kneels St. Elizabeth, holding the infant St. John on her knees ; St. Joseph, in prayer, standing behind the group. Rocky landscape, with buildings, in the background ; blue sky, with grey clouds.

On Canvas. 2 ft. 1½ in. high ; 1 ft. 6⅞ in. wide.

No. **253.** THE ANGELS APPEARING TO ABRAHAM. In the centre, the three angels standing robed in tunics ; on the left, Abraham kneeling ; two buildings in the background. Sarah stands at an open door ; hilly landscape to the right. Dark sky.

On Canvas. 2 ft. 2½ in. high ; 2 ft. 10 in. wide.

No. **260.** A ROMAN ROAD. High trees in the foreground ; the road occupies the centre of the picture ; in the middle distance, to the right, a pool ; behind it a few buildings, with a high tower ; a village and mountains in the centre of the distance ; blue evening sky, with grey clouds. A man and a woman reposing in the foreground to the right ; others on the road.

On Canvas. 2 ft. 6¾ in. high ; 3 ft. 3 in. wide.

Smith's Catalogue, No. 310. A picture by N. Poussin, representing this subject, was painted in 1650 for M. Passart, Secretary of State.
Engraved by Cockburn. Mentioned by Waagen.[1]

No. **279.** A MOUNTAINOUS LANDSCAPE. Steep rocks sloping to the left, and overgrown with bushes ; high trees ; a piece of water, where a figure is stooping to drink. Two other figures behind ; a distant view to the left ; cloudy sky.

On Canvas. 1 ft. 7 in. high ; 2 ft. 7 in. wide.

[1] *Treasures of Art*, vol. ii. p. 348.—'A landscape very pleasing for its beautiful lines and the deep feeling for nature here shown.'

Engraved by Baudet.

Considered by Mrs. Jameson to be the original, which was painted about the year 1650 for M. Passart.

No. **292.** FISHERMEN NEAR A ROCKY GATEWAY. In the foreground two men fishing near a pool; beyond, a gateway formed by rocks, and overgrown with bushes; blue mountains in the distance; cloudy evening sky.

On Canvas. 1 ft. 7 in. high; 2 ft. 1½ in. wide.

No. **316.** VENUS AND MERCURY IN A WOOD. To the right, Venus, undraped, reclining, roses in her left hand, a blue drapery on the ground; near her Mercury sitting. The caduceus, a lute, a palette, music-book, and rolls of MS. lie about on the ground; to the left, an Amor fighting with a Satyr; in the background below, trees, and the car of Venus.

On Canvas. 2 ft. 6¾ in. high; 2 ft. 9½ in. wide.

Engraved by Clarus.

No. **325.** JUPITER AND ANTIOPE. To the left, the nymph sleeping; behind her Jupiter, a finger on his mouth; to the right, two Cupids near a goat; two others above, holding a drapery; trees in the background.

On Canvas. 2 ft. 2⅛ in. high; 1 ft. 7½ in. wide.

Formerly in the Calonne Collection.

RAPHAEL.

BORN 1483. DIED 1520.

RAFFAELLO (RAPHAEL) SANTI, or SANZIO, was born at Urbino, April 6, 1483. His father, Giovanni Santi, a painter, gave him his first instruction; he died when Raphael was only eleven years old (1491). Various circumstances seem to warrant the conclusion that the Umbrian artist, Timoteo Viti, who painted in the churches of Urbino in 1494 and 1495, directed Raphael's studies. In the year 1505 he went to Perugia and entered the studio of Perugino; thence he removed to Florence for a short time, but returned to Perugia in 1505 to paint the frescoes in the church of San Severo. In the same year he was commissioned by the nuns of the Convent of St. Anthony to paint an altar-piece. Until the year 1508 Raphael lived partly at Florence and partly at Perugia and Urbino; he was then summoned to Rome, where he was occupied chiefly at the Vatican. He died there April 6, 1520.

Three periods in Raphael's style are to be distinguished: the Peruginesque, until about the year 1504, the Florentine, and the Roman.

No. **306.** ST. ANTHONY OF PADUA. The Saint, barefooted and wearing a grey-hooded habit, stands on a light reddish-brown floor. He is represented facing the spectator, holding a stem of lilies in his right hand, and a book bound in blue in his left; dark background.

On Panel. 9½ in. high; 6⅛ in. wide.

No. **307.** ST. FRANCIS OF ASSISI. The Saint holds a small cross in the right hand; both hands are placed on a red book. On his breast, the Stigma, which proves the figure to be St. Francis of Assisi. Dark background.

On Panel. 9½ in. high; 6⅛ in. wide.

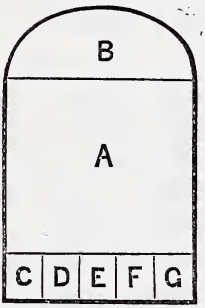
In arrangement, similar to No. 306, of which it is the companion.

The altar-piece of the Convent of St. Anthony at Perugia, of which both these pictures originally formed portions, was painted by Raphael at Perugia in the year 1505; it was composed of the following seven panels, now dispersed, but all in England.

(A.) The Virgin enthroned; on her lap, the infant Christ, blessing the boy St. John, who stands to the right; around the throne, St. Peter, St. Paul, St. Catherine, and St. Dorothy.

(B.) The Eternal Father blessing, adored by two Angels.

These two pictures, forming the principal parts of the altar-piece, were formerly in possession of the King of Naples, and are at the present time deposited in the National Gallery.



(C.) St. Francis, No. 307 of the Dulwich College Gallery.

(D.) Christ on the Mount of Olives, kneeling, and turned to the right. An angel descending towards Him; in the foreground, the three disciples sleeping. Now in possession of the Baroness Burdett-Coutts.

(E.) Christ bearing the Cross, followed by two men on horseback, and accompanied by an executioner and two soldiers; to the right, the Virgin fainting; St. John and three women near her. Now in possession of Sir William Miles, of Leigh Court, near Bristol.

(F.) The Pietà. Christ dead, lying on the knees of His mother, adored by St. John and Mary Magdalene. Now in Mrs. Dawson's possession.

(G.) St. Anthony of Padua, No. 306, in the Dulwich College Gallery.

The figures of the two Saints, although partly injured, show clear traces of Raphael's manner of painting, especially in the draperies, in the modelling of the hands and feet of St. Francis, and in the bright colouring of the floor.

The *impasto* of the flesh parts is exactly the same as in the contemporaneous pictures, 'The Vision of a Knight,' at the National Gallery, and 'The Three Graces,' at Dudley House.

REMBRANDT.—Dutch School.

BORN 1607. DIED 1669.

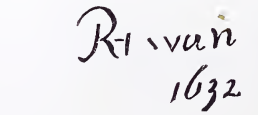
REMBRANDT HARMENSZ VAN RIJN was born at Leyden on July 15, 1607. His father, a miller, had married, in 1589, Neeltgen Willems dr. van Zuijtbrouck, daughter of a baker. After leaving the Latin school, Rembrandt studied under Jacob van Swa-

nenburgh at Leyden for three years. He then went to Amsterdam and frequented the studio of Pieter Lastman for six months. In 1624 he settled at Leyden; his earliest signed works are dated 1627. In 1630 he returned to Amsterdam, and remained there until his death. On June 22, 1634, Rembrandt married his first wife, Saskia van Ulenburgh, daughter of the minister, Rombertus van Ulenburgh. She died in 1642, and Rembrandt's circumstances from that time changed for the worse, in spite of the great success in his career and numerous pupils who were apprenticed to him. He was declared insolvent in the year 1656, and, in consequence of this, his house and property were sold. In later years he married again twice, and died at Amsterdam in October 1669.

Rembrandt was very slightly influenced by his masters; his art rests entirely upon his own genius, and with him Dutch art attained its height. He gave the greatest artistic perfection to chiaroscuro, in applying it chiefly for the modelling of the human forms, thus enhancing their pictorial effect, and at the same time imparting through it a refined expression to internal life. His principal works are the 'Anatomical Lecture' (1632), the so-called 'Night-watch' (1642), and the 'Syndics' (1661).

No. **189.** BUST OF A YOUNG MAN. Turned a little to the left, the face seen in full, long fair hair, black mantle, white frilled collar, short mustachio; but hands not visible. Greyish background.

Signed and dated

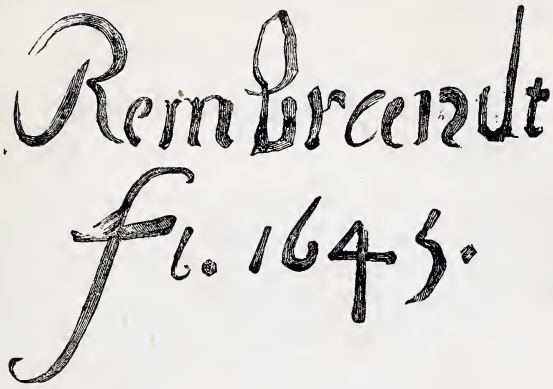


On Panel. 11 in. high; 9¼ in. wide.

A well-preserved picture, of a lively and pleasant conception, and carefully executed in that style, which Gerard Dou adopted as a model, when he was a scholar of Rembrandt. It seems quite inexplicable that Dr. Waagen doubted its authenticity.

No. **206.** A GIRL AT A WINDOW. Half-length figure of a girl, life-size, about eight years of age, turned to the left, leaning on the stone sill of a window; the face seen in full, auburn hair, white shirt,

a gold chain round the neck and in the hair; a wall forms the background. Signed and dated



On Canvas, elliptical top. 2 ft. $7\frac{6}{8}$ in. high; 2 ft. $\frac{1}{2}$ in. wide.

Engraved by F. L. Geyser, Surugue, Say.

Smith's Catalogue, No. 532 and 171.

Collection Robit, 1801, 2,500 francs. Collection G. Hilbert, 1829, 430*l.*

Mentioned by C. Vosmaer.[1]

Formerly called 'Portrait of Rembrandt's Servant-maid;' this title was given to it by mere caprice, and was not traditional, the picture having originally been simply described as 'A Girl at the Window.' This subject has very often been treated also by the scholars of Rembrandt.

Dou represented the girl with a candle in her hand; Victor, with her hand on the chain of the shutter; Bol, holding a pear, in his well-known etching; Koninck and Maes in other and different attitudes.

The features of the girl in this picture are very similar to those of Rembrandt. It may therefore be considered as the portrait of one of his relations.

No. **282.** (*School of Rembrandt.*) PORTRAIT OF A YOUNG MAN. Turned to the left, the head in front, long fair hair, short mustachio, about twenty-five years of age; black cap, white undergarment, reddish-brown coat lined with fur; hands not visible; dark background.

On Canvas. 2 ft. $5\frac{1}{4}$ in. high; 2 ft. wide.

Of staring expression, not well preserved. Painted by an inferior scholar or imitator of Rembrandt.

No. **179.** (*School of Rembrandt.*) JACOB'S DREAM. To the left, Jacob sleeping on the ground near a tree; a dark mountain in the distance; above, two angels, one standing on clouds, the other descending towards Jacob.

On Canvas. 2 ft. $1\frac{5}{8}$ in. high; 1 ft. $9\frac{1}{4}$ in. wide.

[1] *Rembrandt, sa vie et ses œuvres* (La Haye, 1877), pp. 263, 538.

The want of transparency in the colouring, and the flat modelling of the figures and trees clearly show that this picture was not painted by Rembrandt himself.

RENI.—Bolognese School.

BORN 1575. DIED 1642.

GUIDO RENI was born at Calvenzano, near Bologna, November 4, 1575. His father, Daniele Reni, placed him in the painting school of Denis Calvaert (of Antwerp), then settled at Bologna. When twenty years of age he entered the school of the Carracci, where he was an apprentice and where he worked at the same time as a pupil. He also imitated Caravaggio. He travelled several times to Rome, where he studied Raphael and antique art, executing at this period a great number of pictures. In the year 1622 he was summoned to Naples, in order to decorate the chapel of St. Januarius, but soon gave up his work in consequence of the intrigues carried on against him by the members of the Neapolitan painting school; he returned to Bologna, where he died August 18, 1642, after experiencing many misfortunes in his old age.

Guido Reni is the most renowned Italian master of the seventeenth and eighteenth centuries. His pictures painted at Rome are especially attractive, owing to their clear and silvery tone, to the cool colouring and the great æsthetic feeling-prevailing principally in the heads of his female figures, which were modelled after the antique, generally after the statues of the Niobides (discovered near Rome in 1583).

No. **331.** ST. JOHN PREACHING IN THE WILDERNESS. Life-size figure, about twenty years of age; nearly nude, sitting on a rock; grey-coloured drapery round the hips; the right arm lifted up, the left holding a cross of reeds. In the distance, to the left, a group of eight figures; a wood in the background; cloudy sky.

On Canvas. 7 ft. 3½ in. high; 5 ft. 2 in. wide.

Bought by M. Desenfans from Mr. A. Wilson for 1,000 guineas.

Engraved by R. Morghen (?)

Painted *à la prima*, harmonious in tone, and of very spirited execution. According to Malvasia, 'Felsina Pittrice,' iv. pp. 31, 90–91, there were three representations of this same subject by Guido Reni—one in the

possession of the Duke of Modena, a second in the Palazzo Colonna at Rome, and a third in the Palazzo Spinola at Genoa. It cannot be ascertained whether the above-described picture is one of those mentioned by Malvasia.

'There is a fine landscape in the background, with some clever little figures at a great distance. The superhuman expression of John uttering his prophecies is most admirable, and his body most nobly painted. His mouth is painted with peculiar beauty and elegance, open.'—Constable's 'Life and Letters,' vol. i. p. 107. Letter, dated March 1807, from A. G. Hunter to Constable.

No. **280.** DEATH OF LUCRETIA. Half-length figure, life-size, facing the spectator; with her right hand she pierces her uncovered breast with a dagger, whilst her head is turned aside, with a painful expression. White under-garment, red-brown mantle, brown ribbon in the hair. Dark green curtain in the background.

On Canvas. 3 ft. 2½ in. high; 2 ft. 4½ in. wide.

Painted under the influence of Caravaggio.

No. **259.** (*After Guido Reni.*) EUROPA RIDING ON THE BULL. Three-quarter length figure, life-size, seen in front; white low dress, yellowish mantle; Europa puts her right arm round the neck of the bull, whose head and neck are wreathed with flowers; below, the sea; blue sky.

On Canvas. 3 ft. 8½ in. high; 2 ft. 10 in. wide.

The subject is taken from Ovid's 'Metamorphoses.'

Engraved by Bartolozzi.

Desenfans' Catalogue, No. 5.

According to Malvasia, 'Felsina Pittrice,' iv. p. 41, the original was sent to Venice.

Numerous galleries possess copies of it. The specimen in the Dulwich College Gallery corresponds entirely with that in the Hermitage Gallery at St. Petersburg.[1]

No. **339.** (*After Guido Reni.*) ST. SEBASTIAN. Nearly whole-length figure, life-size, facing the spectator; a narrow white scarf round the hips; the hands behind his back tied to a tree, the head lifted upwards; an arrow near his left hip; to the right, in the distance, four soldiers; a barren landscape; dark sky.

On Canvas. 5 ft. 6 in. high; 4 ft. 3 in. wide.

Desenfans' Catalogue, No. 3.

Said to have been formerly in the Palazzo Barberini.

In the imperfect modelling of the figure and in the strong contrast of light and shadow, which is wanting in harmony, the handling of a scholar is perceptible.

No. **332.** (*School of Guido Reni.*) HEAD OF MARY MAGDALEN. The face seen in full, the eyes turned upwards; a blue mantle, red dress, and brown headdress; dark grey background.

On Canvas. Circular. 1 ft. 7 in. diameter; originally elliptical.

[1] Engraved by Podolonsky in *La Galerie de l'Hermitage*, vol. ii. pl. 75, p. 83.

No. **267.** (*School of Guido.*) ST. JEROME KNEELING. The Saint is covered only with a red mantle; this colour characterizing his position as a Cardinal. He is turned to the right, and kneels before a rock, on which he rests his arms; before him, a large open book and a crucifix; rocks and bushes in the background.

On Copper. $7\frac{3}{4}$ in. high; $6\frac{1}{4}$ in. wide.

REYNOLDS.

BORN 1723. DIED 1792.

SIR JOSHUA REYNOLDS was born at Plympton, in Devonshire, July 16, 1723. His father was Rector of St. Mary's, and Head-Master of the Grammar School. When a mere child, Reynolds showed a decided taste for painting, and read with avidity all books relating to art. He was accordingly, when in his eighteenth year, placed with George Hudson, the most famous portrait-painter of that time, who set him to copy Guercino's drawings. After leaving Hudson, Reynolds studied for a short time under William Gandy, of Exeter, and then set up for himself as a painter at Plymouth Dock, but his father dying in 1746, he returned to London, and took up his abode in St. Martin's Lane. In 1749 he accompanied Commodore Keppel to Italy, where he remained three years, visiting all the principal cities in his pursuit of art. It was while studying in the Vatican that he caught the cold which left him deaf for the remainder of his life. On his return to England, Reynolds again occupied the house in St. Martin's Lane; but his reputation and income having rapidly increased, he purchased No. 47, Leicester Fields. The establishment of the Royal Academy, in 1768, placed him at the head of the artists of England; he was unanimously elected President, and knighted by George III. His zeal for the advancement of the Fine Arts induced him to deliver a course of fifteen lectures on Painting, which have since been translated into several languages, and are too well known to need comment. To show their appreciation of his merit, the University of Oxford created him Doctor of Civil Law in 1773; and ten years after, on the death of Allan Ramsay, Sir Joshua was appointed principal painter to the King; and his prices rising with his reputation, he now received as much as seven or eight hundred guineas for a portrait.

The picture of the 'Infant Hercules Strangling the Serpents,' painted for the Empress of Russia, cost 1,500*l.*, and the Empress added the gift of her own likeness set in a gold box, encircled with diamonds. Sir Joshua's industry and energy never flagged; he worked until the failure of his sight obliged him to relinquish his pencil in 1789, and from that time his health gradually declined. He died February 23, 1792, leaving the bulk of his property, 80,000*l.*, to his favourite niece, Mary Palmer, afterwards Marchioness of Thomond. Sir Joshua's body lay in state at Somerset House, in the great room of the Royal Academy, and he was buried in the crypt of St. Paul's Cathedral, with the honours due to his worth and genius. He died unmarried. His statue, by Flaxman, stands under the dome of the Cathedral.

No. **138.** A SKETCH. A knight in armour, bareheaded, and mounted on a grey horse, prances across the picture. Apparently a skirmish is going on, from an appearance of smoke. A dark sky.

On Canvas. 2 ft. 6½ in. high; 2 ft. wide.

On the back of the portrait of Sir P. F. Bourgeois, by Sir William Beechey, No. 356, is a sketch by Sir Joshua Reynolds. It represents a mother bending over her child, which lies in her lap.

No. **143.** A MOTHER AND HER SICK CHILD. On the right, the mother, in a brown dress, dark blue-grey headpiece, which trails on to the floor, sits at the edge of a bed, and has a sick girl in her night-dress, low at the shoulders, in her lap. The drapery of the bed is dark brown-grey. A footstool, two books, and a phial of medicine are on the floor. The mother's face is turned with a somewhat frightened expression towards the left, where, in the 'palpable obscure,' we see a supernatural vision of an angel in wings, who is driving away a ghastly figure of Death, who holds a sickle in his right hand, and cowers as he defends himself with his left.

On Canvas. 2 ft. 2⅞ in. high; 2 ft. 10⅞ in. wide.

The mother is said to have been painted from Kitty Fisher, for notice of whom, see Leslie and Tom Taylor's 'Life of Sir Joshua Reynolds,' vol. i. p. 163, note.

No. **146.** PORTRAIT OF HIMSELF. Fresh shaven face, powdered hair, spectacles, ruffle shirt, grey-green velvet coat.

On Canvas. 2 ft. 5¼ in. high; 2 ft. ½ in. wide.

A duplicate of the portrait in the Royal Collection.

Engraved by Caroline Watson, in Malone's 'Life of Sir Joshua Reynolds.'

No. **254.** DEATH OF CARDINAL BEAUFORT. The figure turns over on its pillow towards the spectator; the left arm is outside

the coverlid; the figure to the left stands and watches the hideous expression of the death agony on the face.

On Canvas. 4 ft. $4\frac{3}{4}$ in. high; 5 ft. $5\frac{1}{4}$ in. wide.

This is a sketch from the great picture at Petworth, painted for the Shakspeare Gallery in 1790. The finished picture contains the fiend, waiting at the death-bed, and was engraved by Caroline Watson.

Henry Beaufort, half-brother to Henry IV. of England, was left guardian to the son of Henry V. by the will of that King, who died on the last day of August 1422. The regency of the kingdom of England was entrusted to Humphrey, Duke of Gloucester. Between the two there was a constant struggle for power. In 1427 the Pope made Beaufort a Cardinal, and Gloucester strongly urged his exclusion from the Council on the ground that he was a foreign prince. Beaufort, however, recovered the loss of influence this promotion cost him, and raised men and money, with the King's permission, to act against the Hussites in Bohemia. This force was employed ultimately against the King's enemies in France, where Joan of Arc had raised the siege of Orleans, and was conveying Charles to be crowned at Rheims. On account of this diversion of the contingent raised for the Church's uses, it was believed that the Cardinal died of remorse, and this is the view of Shakspeare, in the play of 'Henry VI.':—

> 'See how the pangs of death do make him grin!
> Lord Cardinal, if thou think'st on heaven's bliss,
> Hold up thy hand, make signal of thy hope.—
> He dies, and makes no sign!—O God, forgive him!'
>
> —*Henry VI.* part ii. act 3.

But there is good ground for distrusting this belief, as a witness of his death gives details that he called the clergy of his cathedral to his house, 'caused requiems to be chanted for his departing soul, ordered his will to be read aloud and some corrections to be made in it, and finally took a solemn farewell of his friends.' He died April 11, 1448.

No. **285.** THE PROPHET SAMUEL. A curly chestnut-haired boy, with bare shoulders, stands in profile facing towards the left. His right hand is advanced, his left is engaged in holding together his white under-drapery; over both arms a dark brown mantle is passed.

The idea seems to embody the awakening prophet, just as he answers the supernatural voice.

On Canvas. 2 ft. $5\frac{1}{4}$ in. high; 2 ft. wide.

No. **340.** MRS. SIDDONS AS THE TRAGIC MUSE. She sits in an arm-chair, in front view, and looks up towards the left. One arm rests on the chair; the other, the left, rests on the chair-arm on its side, by the elbow only, as the hand is raised, as if listening to some inspiring voice; head and hair wreathed in pearls. An amber-brown dress, with the bodice hung round with pearls, sits loosely at the shoulders. The white sleeves of the under-dress are seen beneath. A dark-olive velvet cloak envelops the knees; her feet on a footstool. All in the midst of clouds. The genius of the bowl is on the right, bringing his cup; on the left, a genius, with the dagger of Tragedy, lolls against

the back of the chair. Signed, and dated '1789,' on the edge of the robe.

On Canvas. 7 ft. 9 in. high; 4 ft. 9 in. wide.

Engraved by Hayward.

The subject of this picture, Sarah Siddons, was the daughter of Roger Kemble, manager of an itinerant company, and was born at Brecknock in 1755. She commenced her career as a singer, but soon attempted tragedy. She married Mr. Siddons in her eighteenth year, and she and her husband played in Liverpool and other places, gaining reputation and profit. In 1775 she tried her powers in London, but was unsuccessful. She then went to Bath, and with time, study, and practice, so matured her great powers, that when she appeared in London again, in 1782, her success was complete. In 1801, she transferred her talents to Covent Garden Theatre, and retired from the stage with a large fortune in 1812. She played only once again in London, in 1816, for her brother's benefit; and for a few nights in Edinburgh, to assist her widowed daughter-in-law. Mrs. Siddons possessed every personal and acquired character necessary to success in the high walk of art she aspired to, and while in the meridian of her splendid career, brought surpassing intellectual powers and perfect dignity of acting to her work. She died in 1831.

It is related in the 'Life of Sir Joshua Reynolds,' by Leslie and Taylor, that 'Mr. Russell, author of the "History of Modern Europe," had sung her praises under the title of "The Tragic Muse"' before she left London. His verses are forgotten, but they may have suggested to Reynolds the subject of his picture. The sittings were probably given in either April or September in 1783, and continued into the spring of 1784, in the Exhibition of which year this, the finest example, probably, of truly idealised portraiture, was exhibited, in which we have at once an epitome of the sitter's distinction, calling, achievement, and the loftiest expression of which the real form and features are capable. In the quality of colour, as far as the head, bust, and arms are concerned, the picture ranks with the very finest of the master, and is in perfect preservation. The drapery has a rich sobriety of colour, and even a Rembrandtesque quality in its brown; but most eyes really trained to fine appreciation would desiderate, I think, a low-toned Venetian splendour for the sweeping pall of sceptred Tragedy. On the stateliness of the action, and loftiness of the expression—'the rapt soul sitting in the eyes'—it is unnecessary to dilate.

The conception of this noble work was no doubt suggested by Michael Angelo's Isaiah.

Mrs. Siddons told Mr. Phillips 'that it was the production of pure accident. Sir Joshua had begun the head and figure in a different view; but while he was occupied in the preparation of some colour, she changed her position, to look at a picture hanging on the wall of the room. When he again looked at her, and saw the action she had assumed, he requested her not to move; and thus arose the beautiful and expressive figure we now see in the picture.'

This may be strictly true of the position of the head; but the upraised arm is that of the Prophet, and the two attendant figures prove that Reynolds thought of the Sistine Chapel. These figures are called by some Pity and Terror, and by others Piąy and Remorse, but more like Crime and Remorse. One bears a bowl, the other the dagger of Tragedy,

and there is nothing of pity in the expression or action of either. Sir Joshua painted the head of one of these figures from his own, and the study is in possession of Mr. W. Mayor.

There is another anecdote extant on the subject of this picture. According to Mrs. Jameson, Mrs. Siddons used to describe Sir Joshua as taking her by the hand, and leading her up to the platform, with the words: 'Ascend your undisputed throne; bestow on me some idea of the Tragic Muse.' On which she said: 'I walked up the steps, and instantly seated myself in the attitude in which the Tragic Muse now appears.' Perhaps the two stories may be reconciled, if we suppose that the attitude was the same as regards the arms, the turn of the head and body being afterwards changed, as described to Mr. Phillips. Sir Joshua inscribed his name on the border of her drapery (as he had done on that of Lady Cockburn), saying: 'I could not lose the honour this opportunity afforded me of going down to posterity on the hem of your garment.' Once, when looking at the picture at Grosvenor House, Mrs. Siddons told the Rev. John Sandford that Sir Joshua intended to work considerably more on the face. When he told her this, on her rising from her last sitting, she answered that she thought it could not be improved. On his showing her the finished picture, he said he had taken her advice, and had not touched on the face since she last sat for it.

'The original picture was bought by M. de Calonne for 800 guineas. At the sale of his pictures in 1795 the "Tragic Muse" passed into the hands of W. Smith, Esq., M.P. for Norwich, for 700*l.* From him Mr. Watson Taylor purchased it for 900*l.*, and at his sale in 1822 it was bought by the first Marquis of Westminster for 1,760 guineas. There is an excellent *replica* of the picture at Langley Park, Stowe, the seat of Mr. Harvey, M.P., given by Sir Joshua to Mr. Harvey's grandfather in exchange for a large boar-hunt by Snyders, which Sir Joshua admired, and which used to hang in the place now filled by the "Tragic Muse." This is certainly the finest example of the picture after the original in the Grosvenor Gallery. The Dulwich *replica* (which is the one marked in Sir Joshua's account as sold to M. Desenfans in June, 1789, for 735*l.*) is inferior, and, according to Northcote, was painted by Score, then one of Sir Joshua's assistants. There is a *replica* (including only the upper part of the figure) in the possession of Mrs. Combe, of Edinburgh; and another, a full-length, in Lord Normanton's Gallery, of the history of which I am not informed.'[1]

See also an extract from a MS. journal of Miss C. Fanshawe, in the Appendix, p. 646, of the same volume, for an account of an interview the writer had with Mrs. Siddons, in which Mrs. Siddons said that she did not think Sir Joshua painted the duplicate now in possession of Lord Grosvenor. 'The original is at Dulwich College.'

[1] *Life of Sir Joshua Reynolds*, by Leslie and Taylor, vol. ii. p. 424, note.

RIBERA.—Neapolitan School.

BORN 1588. DIED 1656.

JUSEPE DE RIBERA, called SPAGNOLETTO, was born at Jativa (now San Felipe), near Valencia, in Spain, January 12, 1588. After receiving early artistic direction from F. Ribalta, he went to Rome, where he studied under Michelangelo da Caravaggio. When twenty years of age he went to Parma, to study the works of Correggio, but soon gave up the imitation of this master's style. In Naples, he married the daughter of a picture-dealer, through whom his pictures soon became famous. The Spanish Viceroys of Naples, Conte de Monterey and Juan d'Austria, and also the Pope, conferred honours upon him. He was elected a member of the Roman Academy of St. Luke in 1630, and died at Naples in 1656.[1]

Although a Spaniard by birth, Ribera, as follower of Caravaggio, must still be regarded as belonging to the Naturalistic School, which had its seat at Naples and which stood in opposition to the School of Bologna. He mostly represents the martyrdoms of saints, and old men as anchorites. He combined forcible colour with a free handling of the brush; his light is generally glaring. He represented in his compositions all that was terrible and awful in nature.

No. **299.** A LOCKSMITH. Three-quarter length figure, life-size, turned to the right, the face seen in full; brown felt hat, brown leather doublet, reddish brown sleeves; a lock in his left, a key in his right hand; on his back, a knapsack; brownish background.

On Canvas. 4 ft. 3½ in. high; 3 ft. 2½ in. wide.

Formerly ascribed to Caravaggio, but the effects of light as well as the modelling, especially of the hands, clearly show that this picture was painted by Ribera; the head full of energy.

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[1] W. Stirling, *Annals of the Artists of Spain* (London, 1848), vol. ii. pp. 740–744.

RICCI.—Venetian School.

BORN 1662. DIED 1734.

SEBASTIANO RICCI, or RIZZI, was born in 1662 at Cividal di Belluno in the Venetian States. From his twelfth to his twentieth year, he visited the studio of Federigo Cervelli, a poor painter at Venice. Afterwards he studied at Bologna. He was employed at Piacenza by the Duke Ranuccio of Parma, and copied the frescoes of Ann. Carracci in the Palazzo Farnese at Rome. After having visited Florence, Modena, Parma, and Milan, he settled for three years at Venice. He then painted in the Imperial Palace at Schönbrunn, near Vienna, and in the Grand-Ducal Palace at Florence. He was also summoned to England by Queen Anne, and on his way thither was elected member of the Royal Academy at Paris in 1718. In England he found much employment, and remained here for ten years, and then returned to Venice, where he died May 13, 1734.

Ricci is one of the most attractive painters of the Italian decadence. His compositions are lively and ingenious, without, however, being profound.

No. **188.** THE RESURRECTION OF CHRIST. In the centre, the tomb, the stone cover of which is lifted up by angels; above it, Christ in the air, holding the banner of victory, and surrounded by angels on light clouds; soldiers lying on the ground, others taking flight. In the distance, to the right, are rocks.

On Canvas. 2 ft. 8¼ in. high; 3 ft. 10 in. wide.

A very dramatic composition, the figures somewhat theatrical in their motions.

No. **177.** ST. MICHAEL VANQUISHING DEVILS. The angel, in blue corselet and red mantle, holds the sword in his right hand; a glittering shield in his left; he tramples on, and drives downwards, the fallen angels, six nude figures, with bats' wings.

On Canvas. 2 ft. 11 in. high; 2 ft. 1 in. wide.

Daring and clever in the design of the foreshortenings. Painted under the influence of Luca Giordano's similar representations, which are now at Vienna in the Belvedere Gallery, and in Lord Northbrook's Collection.

RIGAUD.—French School.

BORN 1659. DIED 1743.

HYACINTHE RIGAUD Y ROS (the Red) was born at Perpignan, July 20, 1659. His father, Mathias Rigaud, a painter, and son of a painter, died as early as 1667. Hyacinth studied at Montpellier under Pezet and Ranc. In 1681 he went to Paris, and, following the advice of Le Brun, he worked chiefly as a portrait-painter, studying for that end the works of A. van Dijck. It was not until the year 1700 that he was admitted as a member of the Royal Academy. He was made Professor in 1710. He died at Paris, December 27, 1743.

Rigaud painted with the greatest zeal and care. He finished annually thirty to forty portraits, he himself painting all the accessories in detail. Princes, courtiers, and men distinguished by merit, had their portraits taken by him. His historical compositions are less successful. Amongst his scholars and imitators are Nicolas Desportes, Penai, Prieur, Bayeul, de Launay, Descourt, Louis René de Vialy, and Jean Ranc.

The following pictures are painted in the School of Rigaud :—

No. **2.** PORTRAIT OF LOUIS XIV. Half-length figure, three-quarter in profile, turned to the left, life-size, hands not visible; a cuirass over a brown coat, blue riband, black wig; the right arm stretched out. Dark background.

On Canvas. 3 ft. high; 2 ft. 4¼ in. wide; originally an oval.

Louis XIV., born 1638, King of France from 1660 to 1715.

No. **98.** PORTRAIT OF BOILEAU. Half-length figure, turned to the right, the face in full; greyish wig; black mantle, lined with brown; dark background.

N. Boileau, French poet, satirist, and critic, born 1636, died 1711.

No. **118.** A MALE PORTRAIT. Half-length figure, turned to the right; the face seen nearly in full, life-size; grey wig; red-brown mantle; grey background.

On Canvas. 2 ft. 7 in. high; 2 ft. wide.

ROMEIJN.—Dutch School.

BORN BEFORE 1630. DIED AFTER 1693.

WILLEM ROMEIJN, or ROMIJN, was born at Harlem. The date of his birth is not known. In the year 1642 he is mentioned as being a scholar of Claes Pietersz (Nicolaas Berchem). He was admitted into the Painters' Guild at Harlem in 1646, and appointed Commissary in 1660. The baptism of two of his sons is entered in the church books of Harlem in the years 1652 and 1658, and in 1683 the death of his wife, Geertje Jans. Another document mentions him as still living in 1693.

It is supposed that Romeijn visited Italy, and that he was influenced there by Karel Dujardin. He painted almost exclusively landscapes, with shepherds and cattle, conspicuous by their picturesque arrangement.

No. **8.** LADEN MULES AND CATTLE IN A ROMAN LANDSCAPE. On the right, three mules standing; on one of them the driver is sitting, his back turned towards the spectator; a church and a gateway, beyond; to the left, cattle, sheep, and a fountain; blue sky, with grey clouds. Signed

WROMEIJN

On Canvas. 1 ft. $1\frac{5}{8}$ in. high; 1 ft. $4\frac{1}{4}$ in. wide.

No. **10.** A GIRL MILKING A GOAT ON A ROAD. To the right, sheep and goats lying on the ground, two standing; a girl kneels and milks a goat; behind her, a donkey, with panniers; to the left, an old tree; in the background, mountains; blue sky, with clouds.

WROMEIJN

On Canvas. 1 ft. $1\frac{1}{2}$ in. high; 1 ft. $4\frac{3}{8}$ in. wide.

Two companion pictures, harmonious in colouring, and clearly painted under the influence of Karel Dujardin.

ROSA.—Neapolitan School.

BORN 1615. DIED 1673.

SALVATOR ROSA was born in the village of Renella near Naples, June 20, 1615. His uncle, Paolo Greco, gave him his first instruction; afterwards he entered the studio of Francesco Fracanzano, a scholar of Ribera. Lanfranco supported the young Rosa, who also visited the studio of Ribera, and for three years that of his scholar Aniello Falcone, whom he imitated. He went to Rome in 1635, where he received orders for paintings at Viterbo. In 1646 he returned to Naples, and in the following year he took part in the rising of Massaniello, after whose defeat he fled to Rome, and settled there again. Four years later he was summoned to Florence by the Grand Duke of Tuscany, and remained there for nine years, returning afterwards to Rome, where he died on March 15, 1673.

Salvator Rosa is one of the greatest poets of nature in painting. In his mountainous landscapes especially he shows a daring energy and a certain wildness of imagination. In his historical and religious compositions he is seldom successful.

No. **271.** SOLDIERS GAMING. In the foreground a group of four figures: one to the right, in a yellowish coat, helmet and cuirass, stands leaning on a long stick. Opposite him two others throwing dice; a third, in armour, stands behind, leaning over them. Dark sky. Signed

On Canvas. 2 ft. 5 in. high; 1 ft. 11½ in. wide.

Study for the large picture in the Hermitage Gallery at St. Petersburg.[1]

Desenfans' Catalogue, No. 12.

Engraved by R. Cockburn. Mentioned by Waagen.[2]

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[1] Engraved by Sanders in *Description de la Galerie de l'Hermitage*, par Camille de Genève et Labensky (Petersburg, 1805), vol. i. pl. 24, p. 68.

[2] *Treasures of Art*, ii. p. 347: 'Very spirited, and in a deep glowing tone.'

No. **159.** A POOL WITH FRIARS FISHING. To the left a high tree; behind it the declivity of a mountain, and before it a pool. A Capuchin friar sits near the edge, another is fishing. Cloudy sky.

On Canvas. 2 ft. 5 in. high; 1 ft. 5 in. wide.

Very thinly painted, sketchlike execution. Mentioned by Waagen.[1] Engraved by R. Cockburn.

No. **313.** ENTOMBMENT OF CHRIST. Two men carrying the body of Christ towards the left, where the edge of the tomb is visible; near them, two boys with torches; above, to the left, two angels; to the right, the Madonna, near the entrance of the cave; in the distance, the three crosses on Calvary.

On Canvas. 1 ft. 8 in. high; 1 ft. $\frac{1}{4}$ in. wide.

Formerly ascribed to A. Carracci, and also to A. Sacchi; but the whole conception clearly shows that the picture was painted by an artist of the realistic school, and not by one of the school of Bologna. The design and the colour betray the manner of Salvator Rosa.

No. **220.** (*School of S. Rosa.*) MOUNTAINOUS LANDSCAPE, WITH A RIVER. To the left, mountains with castles; a river in the centre, with boats and some figures; blue mountains in the distance; cloudy sky.

On Canvas. 1 ft. $6\frac{1}{4}$ in. high; 2 ft. $1\frac{1}{4}$ in. wide.

Formerly ascribed to Salvator Rosa. Engraved by R. Cockburn.

RUBENS.—Flemish School.

BORN 1577. DIED 1640.

PIETER PAULUS RUBENS was born June 29, 1577, probably at Siegen in Westphalia (or at Cologne). His father, Jan Rubens, was private secretary to William of Orange, and died at Cologne in 1587. His widow Maria, born Pypelinx, then returned to Antwerp, where Pieter Paulus Rubens received his primary education at the Jesuit school. When sixteen years of age he was a page of the Countess Lalaing. Giving up the study of the law, he visited the studios of Tobias Verhaeght, of Adam van Noort, and of Otto Vaenius. In 1598 he was received into the Guild of St. Luke of Antwerp. From 1600 to 1608 he lived in Italy, and mostly at Rome and Mantua, where he was appointed court-painter of the Duke Vincenzo Gonzaga, in whose interest

[1] *Treasures of Art*, vol. ii. p. 347.

he visited Spain in 1603. When he returned to Antwerp he was appointed court-painter of the governor, Archduke Albert. In 1609 he married Liisbette Brandt, daughter of the secretary of Antwerp. In 1611 he built himself a beautiful house at Antwerp, with a temple for art monuments attached to it. From 1621 to 1625 he painted the series of allegories for the glorification of Maria de' Medici, which are now in the *Louvre* at Paris, and the decorations of the Jesuit church at Antwerp. After the death of his wife Liisbette in 1626 he sold his collection to the Duke of Buckingham for about 100,000 florins, and visited in diplomatic missions the courts of Madrid, London, Paris and the Hague during the years 1627 and 1630. He was knighted by Philip IV. of Spain and by Charles I., in recognition of his diplomatic services. On December 6, 1630, he married at Antwerp his young and beautiful cousin Helen Fourment, and lived partly at Antwerp, partly at his country seat, Steen, always occupied in executing large commissions. He died of gout, May 30, 1640, at Antwerp. His collections and works realised at the auction the sum of 280,000 florins.

Under the influence of the Venetian school the energetic mind of Rubens created a new style of art adapted to himself and to his countrymen. His genuine works are distinguished by an extraordinary and overflowing power in dramatic composition, by healthiness of conception, by naturalness, by a bright and glowing colour, and by an ingenious, almost speaking, execution. The number of his pictures are between two and three thousand ; many of these, certainly, have been partly or wholly painted by his pupils after his sketches and under his directions.

No. **171.** THREE WOMEN WITH A CORNUCOPIA. Two women, partly undraped, seated on the ground, holding up a large cornucopia, which at the same time they fill with fruit from a basket before them. To the right, further back, stands a third woman, clad in a tunic and assisting them. Dark clouds in the background.

On Panel. $11\frac{7}{8}$ in. high; $9\frac{3}{8}$ in. wide.

A sketch for a large picture.

No. **182.** PORTRAIT OF HELEN FOURMENT, SITTING BEFORE A POOL. Full-length figure, about twenty-five years of age, turned to the right and sitting before a pool, which is on the right; green satin dress and greyish-blue satin bodice; a blue mantle lined

with yellow is placed behind her on a tree; to the right, a rocky bank; to the left, in the foreground, a demijohn. Cloudy evening sky.

On Panel. 2 ft. $4\frac{1}{2}$ in. high; 2 ft. $4\frac{1}{2}$ in. wide.

Painted *à la prima*, in light colours, of extraordinary glowing power. Helen Fourment, second wife of Rubens, was born in 1614. Rubens married her when she was only sixteen years of age. Formerly described as representing Mary Magdalen. Smith's Catalogue, No. 857, where it is valued at sixty guineas.

No. **204.** ST. BARBARA FLEEING FROM HER FATHER. The Saint, in white garments and violet mantle, flees towards a tower to the left, a palm-branch in her left hand. A soldier, in a red tunic and white turban, and drawn sword, pursues her. Evening sky with grey clouds.

On Panel. 1 ft. $\frac{5}{8}$ in. high; 1 ft. 6 in. wide.

A sketch for the decoration of a ceiling; the figures foreshortened; probably destined for the decoration of the Jesuits' church at Antwerp.

Desenfans' Catalogue, No. 84.

No. **240.** THE THREE GRACES DANCING. (*Grisaille.*) Clasping each other, and with only a veil around them, the Three Graces elegantly begin a dance, one of them holding up a tambourine. In the background, bushes, and a circular temple.

On Panel. 1 ft. $3\frac{1}{4}$ in. high; 1 ft. $3\frac{1}{4}$ in. wide.

The artist seems to have been inspired for this composition by Raphael's representation of the same subject, one of his masterpieces, now in the Earl of Dudley's Collection. It is of about the same size.

No. **351.** VENUS, MARS, AND CUPID. Venus, seated on a couch, facing the spectator. She is nearly undraped, a blue cloth on her lap, and a white veil fastened by a bracelet on her right arm; the right hand on her breast, ready to give it to a Cupid, who is climbing up to her on the right; a shield, quiver, and bow on the ground; beyond the couch to the right, Mars and another Cupid. A red curtain and architecture form the background. The figures whole-length, life-size.

On Canvas. 6 ft. $4\frac{1}{2}$ in. high; 4 ft. $3\frac{1}{2}$ in. wide.

Although the conception is by no means an idealistic one, the forms being in some parts even vulgar, as for instance the feet of Venus, there is still much to be admired in the very spirited execution, in the glowing power of the colours, and especially in the humorous liveliness of the boy. Painted in the master's latest period.

Smith's Catalogue, No. 704, where it is valued at 500 guineas.

Engraved by Bolswert.

The following pictures are old copies after Rubens:—

No. **33.** CUPIDS IN THE AIR. Eight Cupids joyfully circle round in space with joined hands; one Cupid floats forward in the centre,

having just discharged his arrow; they wear red and blue scarves; blue sky with grey clouds. The figures are life-size.

On Canvas. 5 ft. 7 in. high; 4 ft. 2 in. wide.

Designed for the decoration of a ceiling.

No. **117.** CUPIDS REAPING. Six Cupids are cutting and carrying corn; one stands on the left with a large hat; trees to the right; the cornfield on the left. A flat landscape beyond. Cloudy sky.

On Panel. 1 ft. 7½ in. high; 2 ft. 7½ in. wide.

The original is in the Earl of Radnor's Collection.

No. **172.** VIRGIN AND CHILD. The Madonna seated in front, clad in a red garment; a blue mantle falls down from her right arm; on her lap, to the right, the infant Christ undraped, seated on a white cushion, ready to take the breast; to the left in the distance a landscape; the pedestal of a column to the right.

The figure of the Madonna is three-quarter length.

On Panel. 1 ft. ¾ in. high; 9½ in. wide.

No. **175.** LANDSCAPE WITH A SHEPHERD AND HIS FLOCK. A view over an open swelling country; in the foreground, a green rising ground, covered with scattered trees; to the left, a bridge and a pathway; on it a shepherd blowing a flute, followed by a flock of sheep and two cows; in the distance, blue mountains. Evening sky with bright clouds.

On Canvas. 3 ft. 5½ in. high; 5 ft. 1½ in. wide.

Smith's Catalogue, No. 725 (?)

No. **207.** AN EVENING LANDSCAPE. To the right, trees and a village, before which, in the foreground, a shepherd playing the flute, and sheep; in the middle, distance a brook; in the background, hills. Evening sky, with dark clouds.

On Panel. 1 ft. 6 in. high; 1 ft. 4½ in. wide.

No. **235.** A SAINT SAYING MASS. The Saint, in the dress of a priest, stands at an altar turned towards the people, who kneel in the foreground; to the left women, screaming out. A group of priests to the left of the Saint; three angels above; the background is formed by architecture.

On Panel. 2 ft. 5 in. high; 1 ft. 6¾ in. wide.

The following pictures are painted in the style of Rubens by his scholars or imitators:—

No. **355.** PORTRAIT OF AN OLD LADY. Full-length figure of a lady sitting in an arm-chair, facing the spectator, life-size; black dress lined with fur, white ruff, black cap, a prayer-book in her right hand, a handkerchief in her left; columns and a red curtain in the background.

On Canvas. 5 ft. 6¾ in. high; 3 ft. 4½ in. wide.

Supposed to represent the mother of Rubens, but sufficient proofs of

this are wanting. The execution is too simple, and not spirited enough for Rubens. To judge from the *technique*, the picture must have been painted long after 1600, the year in which Rubens saw his mother for the last time.

No. **168.** SAMSON AND DELILA. To the right, Delila, sitting on the ground, in a white silk dress, her breast uncovered. Samson reposes in her lap—a skin round his hips. An old man in a black tunic approaches him with a pair of scissors; two women bend over the head of Delila; a group of soldiers waiting behind a column to the left. Blue sky. The four figures in the foreground are life-size.

On Canvas. 4 ft. 11 in. high; 7 ft. 6½ in. wide.

In its composition and in colouring of great effect. Painted in imitation of Rubens, but differs from his style in the harmony of the colours. Engraved by Matham.

No. **187.** PORTRAIT OF A LADY. Half-length figure, facing the spectator, fair hair, violet dress with slashed sleeves, strings of pearls round neck and waist, a fan in her right hand. Reddish-brown background.

On Panel. 2 ft 6½ in. high; 2 ft. 1½ in. wide.

Formerly called a portrait of Maria de' Medici, to whom, however, it bears no resemblance whatever. When Mr. Desenfans bought it, it was described as representing the wife of Rubens.
Desenfans' Catalogue, No. 88.

No. **170.** VENUS AND CUPID WARMING THEMSELVES NEAR A FIRE. Venus seated on the ground, partly covered with a red mantle, and holding one hand and one foot to a fire, near which Cupid crouches to the right. In the background, to the left, a wood, and a river to the right; blue sky with light clouds.

On Panel. 1 ft. ⅜ in. high; 1 ft. 6 in. wide.

Differs both in conception and design from Rubens' style, but resembles it in colour.

No. **227.** VENUS WEEPING OVER ADONIS. The body of Adonis lies stretched out on the ground; Venus kneels near his head to the left. An attendant woman dresses the wounded limb; two others behind weeping; Cupid steps away from the group. To the right two boar-hounds. Trees and grey sky in the background.

On Panel. 1 ft. 6¾ in. high; 2 ft. 1½ in. wide.

Formerly ascribed to van Dijck. A similar picture by Rubens is said to be in Mr. Hope's Collection.

No. **78.** A GROUP OF FOUR SAINTS. To the right stands St. Catherine in a white garment, her right hand resting on a sword, a palm-branch in her left; behind her a bishop (St. Ambrose ?), opposite another bishop (St. Gregory ?), and another Saint in white garment and black mantle holding a pilgrim's staff. Two angels with wreaths floating above; a niche in the background.

On Panel. 2 ft. 2¼ in. high; 1 ft. 7½ in. wide.

The great slenderness of the figure and the monotonous colouring betray a later period than that of Rubens.

No. **174.** A ROMAN SOLDIER WITH A TROPHY. A Roman soldier clad in cuirass and red mantle, bareheaded, stands in front, holding up a trophy; a landscape and dark sky in the distance.

On Panel. 1 ft. 7 in. high; 1 ft. 1½ in. wide.

J. VAN RUISDAEL.—Dutch School.

BORN 1625. DIED 1682.

JACOB VAN RUISDAEL or RUIJSDAEL,[1] was born at Harlem about the year 1625. There is nothing certain known about his youth. His father Isack van Ruisdael was a picture-dealer and manufacturer of frames. He is thought to have also worked as a painter, and to have given some instruction to his son. It is also supposed that the landscape-painter Salomon van Ruijsdael and Aldert van Everdingen were the masters of Jacob, who was admitted into the Guild of St. Luke in 1648, and became a citizen of Amsterdam in 1659. He remained unmarried, in order to promote the comfort of his aged father, but in spite of his activity his talents were not appreciated by his contemporaries as they deserved to be. His fellow-religionists—he belonged to the sect of the Mennonites—obtained for him in 1681, from the burgomaster of Harlem, a place in the almshouse of Harlem, by payment of a certain sum. He soon after died there, and was buried May 14, 1682.

No landscape-painter knew so well as Jacob van Ruisdael how to render the character of the scenery of the northern provinces of the Netherlands in all its solemnity, quietude, and monotony. His colouring is forcible and harmonious, but not rich; brown, green, and grey forming the local tones. The high artistic importance of his pictures lies in the conception and in the solemn earnestness of the prevailing tone, founded upon deep study of nature, and upon reflection. His pictures mostly represent views—the environs of Harlem and Bentheim. The figures which enliven them are generally the work of Nicolaas Berchem, A. van de Velde, Ph. Wouwerman, or Lingelbach.

[1] Only a few of his earliest works are signed 'Ruijsdael.'

No. **241.** TWO WINDMILLS NEAR A PATHWAY. In the foreground, to the right, a hut near a windmill; another windmill further back; the 'Groote Kerk' of Harlem in the distance; to the left the pathway crosses the fields; on it a rider and a boy; a woman at the door of the hut, conversing with another boy. In the foreground a pool; near it, a horse and a woman. Grey sky. Signed

On panel. 1 ft. high; 1 ft. $\frac{1}{8}$ in. wide.

Probably painted before Ruisdael left Harlem (1659). Very simple in its motive, but very solemn and of great poetical charm. The horse in the foreground has been re-painted, probably by the artist himself. Engraved by R. Cockburn. Smith's Catalogue, No. 315, where it is valued at forty guineas.

154. A WATERFALL. The waterfall occupies the entire width of the foreground; beyond it, to the left, the declivity of a mountain covered with autumn-tinted beech-trees. To the right, in the middle distance, a meadow, partly lined with fir-trees and leafy bushes; in the background a rock; three figures to the right on the bank of the river. Cloudy sky. Signed

On Canvas. 3 ft. 2 in. high; 2 ft. $2\frac{1}{4}$ in. wide.

It has been stated that J. van Ruisdael painted waterfall scenery only in his latest period; the style of the signature on this picture certainly tends to confirm the correctness of this observation.

Engraved by R. Cockburn. Smith's Catalogue, No. 314, where it is valued 300 guineas.

No. **278.** THE EDGE OF A WOOD. In the foreground, aged oak-trees; to the right, a wood of beeches; two roads lead towards the middle ground. In the background, low trees and bushes; beyond these a meadow; behind it a castle and a church; on the meadow a shepherd with sheep; on the road in the foreground, a horseman and a sportsman on foot, followed by three hounds; other figures behind. Cloudy sky. Signed

On Canvas. 3 ft. 10 in. high; 5 ft. $\frac{1}{4}$ in. wide.

Previously attributed to Wijnants, but formerly rightly ascribed to J. van Ruisdael whose signature it bears; it is, however, not to be denied that the influence of Wijnants prevails in some parts, especially in the foreground. The figures are by Adrian van de Velde; the picture therefore must have been painted before the year 1672, the date of that painter's death.

Smith's Catalogue, No. 168, where it is valued at 350*l.*

No. **245.** (*School of J. van Ruisdael.*) A CANAL WITH A BRIDGE. To the left, small houses, a windmill and trees; in the centre a canal and a big bridge of one arch, on which are two fishermen. To the right a footpath, with a wayfarer. Blue sky with dark clouds.

On Panel. 1 ft. $2\frac{3}{4}$ in. high; 1 ft. $7\frac{1}{2}$ in. wide.

No. **51.** (*After Ruisdael.*) LANDSCAPE. In the foreground, to the left, a blasted tree near a pool; other trees behind; a man near the pool. Grey sky.

On Panel. $7\frac{1}{4}$ in. high; 1 ft. 3 in. wide.

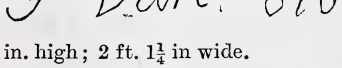
Copied by the picture-dealer W. Woodburn.

S. VAN RUIJSDAEL.—Dutch School.

BORN ABOUT 1600. DIED 1670.

SALOMON VAN RUIJSDAEL, uncle of Jacob van Ruisdael, was born at Harlem, where he was admitted as a master into the Painters' Guild in 1623. He died at the end of November 1670. He worked as a landscape-painter at Harlem.

No. **178.** (*School of S. Ruijsdael.*) A ROAD NEAR COTTAGES. In the centre, two cottages surrounded by trees; in the foreground, a man leading a cow on a sandy road; near him a boy; behind them a man and a woman lying on the ground; three other figures in one of the cottages; to the left, in the distance, a flat landscape; blue sky with clouds. Signed



On Panel. 1 ft. $7\frac{1}{4}$ in. high; 2 ft. $1\frac{1}{4}$ in wide.

Formerly ascribed to Isack van Ostade. The name of the painter indicated by the fragmentary signature cannot be wholly traced; but to judge from the style of the picture one may conclude that its author must have been a close follower of Salomon van Ruijsdael. The figures are very much in the style of Adrian van Ostade.

SACCHI.—Roman School.

BORN 1599. DIED 1661.

ANDREA SACCHI, born at Rome in 1599, received his early instruction from his father Benedetto Sacchi, and afterwards from Albano. Cardinal Antonio Barberini was his protector and friend, under Pope Urban VIII. Later on he visited the principal towns of North Italy, and imitated Correggio after his return to Rome, where he died June 21, 1661.

His works are very numerous at Rome. His scheme of colour is forcible, the expression of his figures lively, and the arrangement of his draperies simple. He is the founder of the last Roman School, whose best scholar was Carlo Maratti (1625–1713).

No. **346.** ST. CATHERINE OF SIENA. The Saint wears a yellowish under-garment, black mantle and a white head-dress, with a crown of thorns over it; on her clasped hands the Stigmata of Christ; she bends down her head in prayer before a cross; half-length figure, turned to the left, life-size, dark background.

On Canvas, circular. 2 ft. 10¼ in. in diameter.

Formerly called a 'Mater Dolorosa;' but the wounds on the hands, and the habit, prove that the figure represents the above-named Saint.

SAENREDAM.—Dutch School.

BORN 1597. DIED 1665.

PIETER JANSZOON SAENREDAM was born at Assendelft in 1597. In 1612 he entered the studio of Franz de Grebber at Harlem. In 1623 he was admitted into the Guild, nominated secretary of it in 1635, and commissioner in 1640. In 1651 he is mentioned as being a widower, and also as a member of the Reformed Church. He died at Harlem towards the end of May 1665.

Saenredam is one of the first Dutch painters of architecture. Like the painters of the earliest Dutch School, he aimed at transmuting the local colours into tones. His works were appreciated as early as the time of C. de Bie, who praised his pictures.[1]

No. **94.** GOING TO A BAPTISM IN A CATHEDRAL. View into the side-aisle of a church, with circular columns and cross vaults; to the left, behind, the iron gate of the baptistry, a priest and a gentleman waiting; in the nave a page, a nun carrying the baby, followed by two ladies, all approaching the baptistry.

On Panel. 1 ft. 4 in. high; 1 ft. $\frac{3}{4}$ in. wide.

SAFT-LEVEN.

BORN 1609. DIED 1685.

HERMAN SAFT-LEVEN was born at Rotterdam in 1609. He was a scholar of Jan van Goijen, and probably also of his elder brother Cornelis Saft-Leven. He worked chiefly at Rotterdam and at Utrecht, where he died January 5, 1685.

He usually represented in his pictures the environs of the Rhine: they are executed with the greatest care and the smallest detail, rendered with the accuracy of a miniature painting. The very thin impasto on his paintings proves the great firmness and skill of the artist, whose works, although highly praised by Sandrart[2] and C. de Bie,[3] have only been of late duly appreciated.

No. **101.** A VIEW ON THE RHINE. To the right, the river; on it numerous boats; to the left, a woody cliff with trees, cottages, churches, and the tower of a castle; various figures on roads scattered about. Beyond the river steep mountains with villages and castles. Blue sky, with a few clouds. Signed and dated

SD 1656

On Panel. 1 ft. $4\frac{3}{8}$ in. high; 1 ft. $10\frac{1}{2}$ in. wide.

[1] *Het Guldencabinet*, p. 498.

[2] *Teutsche Academie*, chap. cci.: 'H. Saftleven . . . . painted landscapes, and distinguished himself by the care as well as the great accuracy with which he painted.'

[3] *Het Guldencabinet*, p. 275: 'A good painter of landscapes; at first he painted peasants and barns, but now he indulges in his predilection for landscape-paintings. He lives at Utrecht.'

Formerly ascribed to Vosterman. It is an original picture by H. Saft-Leven, executed at his best period, and remarkable for the exquisite finish of the minutest details in this very rich composition.

DEL SARTO.—Florentine School.

BORN 1487. DIED 1531.

ANDREA DEL SARTO was born at Florence in 1487. In documents, his full name is designated as being Andrea d'Agnolo di Francesco di Luca di Paolo del Migliore.[1] His father Agnolo, a tailor (*sarto*), placed him at first as an apprentice with a goldsmith; but he soon entered the studio of Gian Barile, a mediocre painter,[2] who recommended him as a pupil to Piero di Cosimo in 1498. A. del Sarto then studied the works of Masaccio at the Brancacci chapel, the cartoons of Leonardo and Michael Angelo, and educated himself under the influence of Fra Bartolomeo. He worked at first as an independent master with Francia Bigio. In 1512 he married Lucretia del Fede, whose portrait can be recognised in his later pictures of the Madonna. In 1518 he was at Paris in the service of King François I., but had returned again to Florence in 1519, where he died of the plague, January 22, 1531.

Andrea del Sarto appears in his original works as the greatest colourist of the Florentine School. Being very popular and appreciated, he executed a great number of paintings, especially pictures of the Madonna. His scholars were Francesco Salviati, Giorgio Vasari, Andrea Squazella, Giacomo da Pontormo, and Nannoccio. Domenico Puligo, Marco Antonio, Francia Bigio were his imitators and assisted him at his works.

No. **326.** THE VIRGIN WITH THE INFANT CHRIST AND ST. JOHN. The Virgin seated in front, holding the infant Christ on her lap; to the right, the infant St. John, with the cross; his head and left shoulder are alone visible. The Madonna is dressed in a pink garment and blue-green mantle, grey sky in the background. Out-

[1] The family name, Vannucci, which had been given to him formerly, is founded upon an error of Cinelli in his supplements on Bocchi's *Bellezze di Firenze* (1677).

[2] Vasari, *Vite de' Pittori* (ed. Le Monnier), viii. 252, and the notes on p. 93, &c.

line nimbs round the heads. The figure of the Virgin is three-quarter length, less than life-size.

On Panel. 2 ft. 8⅛ in. high; 2 ft. 1¼ in. wide.

An ancient copy by an unknown scholar, after the picture No. 388 in the Museo del Prado, at Madrid, where, however, the figure of St. John is wanting.

Mentioned by Crowe and Cavalcaselle.[1]

No. **327.** HOLY FAMILY. To the right, the Madonna seated on the ground; on her knee, the infant Christ turned towards St John, who bends down to him from the lap of his mother Elizabeth, sitting behind to the left. To the right, behind the Madonna, St. Joseph, leaning his head on his left hand. Mountains in the distance, with a ruined building to the left. Blue sky. The figures are life-size.

On Panel. 4 ft. 8 in. high; 3 ft. 6 in. wide.

An ancient copy of the original, No. 81, at the Pitti Gallery at Florence. The composition is here enlarged by the figure of St. Joseph. The execution of this figure, different in style, recalls the manner of Andrea del Sarto's scholar, Giorgio Vasari of Arezzo (1511–1574), the well-known biographer of the Italian artists.

Desenfans' Catalogue, No. 9.

SCHALKEN.—Dutch School.

BORN 1643. DIED 1706.

GODFRIED SCHALKEN was born at Dort in 1643. His father was principal of the Latin School where Godfried studied, but he soon gave up the study of literature in order to enter the studio of Samuel van Hoogstraeten, a scholar of Rembrandt. Afterwards he became a scholar of Gerard Dou, whom he followed. He was very soon renowned as an independent master, and when he visited England he painted the portrait of William III. After working at Düsseldorf, for the Elector of the Palatinate, he settled at the Hague, where he died in 1706.

Schalken painted, besides portraits, mostly small figures of a very delicate finish; especially scenes from daily life by candlelight. In his early period he comes very near to Gerard Dou in his genre pictures.

[1] *History of Painting in Italy*, vol. iii.

No. **238.** CERES AT THE OLD WOMAN'S COTTAGE. Ceres, dressed as a peasant-girl, stands before a cottage door, drinking out of a bowl, with a candle in her left hand; opposite her the old woman, holding also a candle; near her a nude boy pointing mockingly at Ceres; to the right, in the foreground, different utensils; a tree near the door; the full moon shining over the hut. Dark sky.

On Panel. 1 ft. $4\frac{1}{4}$ in. high; 1 ft. $2\frac{1}{2}$ in. wide.

See Ovid, 'Metamorphoses.' Ceres, seeking through the world for her daughter Proserpine, arrived at the cottage door of an old woman, and begged refreshment. The son of the old woman, mocking at the wretched and woe-worn appearance of the goddess, was turned into a frog.

The same subject has been treated by Elshaimer, to whom previously this picture has been ascribed, but Elshaimer's composition is entirely different. In Desenfans' Catalogue, No. 128, it is attributed to G. Dou. It has certainly been painted in the school of this master, and, to judge from its *technique*, it must be considered as an early work of G. Schalken.

SCHEDONE.—Italian School.

BORN ABOUT 1580. DIED 1615.

BARTOLOMEO SCHEDONE, or SCHIDONE, was born at Modena about the year 1580. There is very little known about his life. He studied the works of Correggio at Parma, where he entered into the service of the Duke Ranuccio, who appointed him his first painter. He died in Parma in the year 1615.

Of all the imitators of Correggio, he succeeded best in rendering the naïve conception of his model. In later years he was also influenced by the school of the naturalists, as is seen by the peculiar light in his pictures, especially of the figures. His works are rare, as he did not paint much.

No. **302.** (*School of Schedone.*) HOLY FAMILY. To the right the Madonna, taking into her arms the infant Christ standing near her; to the left, the infant St. John sitting; behind him St. Joseph bending forward. Trees in the background, a hut in the distance. Blue sky.

On Panel. 1 ft. $8\frac{1}{4}$ in. high; 1 ft. $5\frac{5}{8}$ in. wide.

A clever imitation of Schedone, but heavy in design; the figure of St. Joseph is copied from the Pietà by Correggio in the Pinacoteca at Parma.

SEGHERS.—Flemish School.

BORN 1590. DIED 1661.

DANIEL SEGHERS, son of Peter Seghers, a silk-merchant, was born at Antwerp December 5, 1590. After the early death of his father, his mother Margareta van Geel, a Protestant, took him away with her to Holland and brought him up in her religion. He began to study painting when only about fifteen years of age; in 1609 his mother returned with him to Antwerp, where Daniel entered the studio of Jan Brueghel (Velvet Brueghel). In 1611 he was admitted as a master into the Guild of St. Luke. In 1614 he returned to the Roman Catholic religion, and in the month of December of that same year he entered at Mechlin the novitiate of the Society of Jesuits. He then visited Brussels and Rome, where he remained a year; when he returned to Antwerp he was much befriended by Rubens. Most of the princes of Europe gave him commissions. He died at Antwerp November 2, 1661.

Seghers is the greatest Flemish painter of flowers: they are exquisitely finished in every detail, true to nature in form and colouring, and tastefully arranged. Rubens, Cornelius Schut, Erasmus Quellinus, and Al. van Diepenbeck often painted figures in the centre of his garlands. His flower-pictures have been sung by the poets Constantine Huijgens, Vondel, and C. de Bie.[1]

No. **102.** FLOWERS ENCIRCLING A RELIEF. In the centre an oval relief, encircled by a broad rococo frame, representing the Virgin and Child with St. Elizabeth in adoration; on the frame, four groups of flowers, as hyacinths, jonquils, tulips, jasmins, roses, mallows, pinks, snowdrops, tuberoses, hellebore, ivy, and iris. Signed

Daniel. Seghers. Soc^{tis} JESV

On Canvas. 3 ft. $1\frac{7}{8}$ in. high; 2 ft. $3\frac{1}{2}$ in. wide.

An important work of the master, the colours very forcible and

[1] *Het Guldencabinet*, p. 213 and p. 566, where also the epitaph of the painter published.

delicate in tone, the figures probably by Erasmus Quellinus (1607–1678), scholar of his father the sculptor Erasmus; he worked at Antwerp. Mentioned by Waagen.[1]

VAN SLINGELAND.—Dutch School.

BORN 1640. DIED 1691.

PIETER CORNELISZ VAN SLINGELAND was born at Leyden October 20, 1640. He was a scholar of Gerard Dou, and worked chiefly at Leyden, where he died November 7, 1691.

Slingeland is a skilful painter in the style of Gerard Dou. As he spent much time in the execution of the details, his pictures are not numerous. They are accurate in design, but generally more laboured than easy, and rather cold in colouring.

No. **151.** A BOY HOLDING A JUG WITH A BIRD'S-NEST. Half-length figure of a boy, about ten years of age, standing near a balustrade, on which are his hat and a broken jug containing the bird's-nest. A bird sits on the boy's right hand: a wall and trees in the background.

On Panel, arched top. $6\frac{1}{8}$ in. high; $4\frac{5}{8}$ in. wide.

Broadly executed. An early and unusually attractive picture of the master; harmonious and bright in colour.

Smith's Catalogue, No. 7 (?)

SNAYERS.—Flemish School.

BORN 1593. DIED after 1669.

PIETER SNAYERS was born at Antwerp in 1593. He became a scholar of Sebastian Vrancx, and was admitted as a member into the Guild of St. Luke in 1612. In 1628, the Stadholder, Archduke Albert, summoned him as his court-painter to Brussels, where he also was admitted as a member into the Guild of Painters. He is mentioned as still living in the year 1669.

[1] *Treasures of Art*, vol. ii. p. 345: 'A very admirable picture of this master, so justly celebrated in his own times, and whose red roses still flourish in their original beauty, while those of the later painters—De Heem, Huijsum, and Rachel Ruysch—have more or less changed.'

P. Snayers owes his celebrity to his battle-pieces, which are mostly scenes of the Thirty Years' war. He occasionally painted hunting-pieces and still-life. His pictures, although hasty in execution and of a somewhat hard and variegated colouring, still deserve appreciation, because of their broad and pictorial treatment. Van der Meulen was his scholar.

No. **45.** A SKIRMISH OF CAVALRY. To the right, a river, near which numerous soldiers on horseback are fighting with swords and pistols; further back are other groups of fighting men; bushes and trees in the background. Blue sky with light clouds. Signed, F. EL PINTOR.

On Canvas. 2 ft. 5 in. high; 3 ft. 5½ in. wide.

Mentioned by Waagen.[1]

SPANISH SCHOOL.—Unknown Artists.

No. **224.** THE CRUCIFIXION OF ST. PETER. St. Peter is tied to the cross, his head downwards; three men are setting up the cross; a great number of people, especially women, assembled as spectators; to the left, a horseman in armour, with a red flag, on which is the imperial eagle; on either side are trees; blue sky.

On Canvas. 3 ft. 6 in. high: 2 ft. 8 in. wide.

Formerly ascribed to Murillo; the painting of the picture is that of a later artist. Dr. Waagen states that this picture is a sketch for the Crucifixion of St. Peter now in Sir W. Miles' Collection at Leigh Court, painted by Murillo;[2] but this is a mistake, the composition of the two works being very different.

No. **294.** MEETING OF JACOB AND RACHEL. In the foreground Jacob and Rachel kneeling, and kissing each other; behind, to the left, a well; a flock of sheep in the centre; woody landscape and blue sky.

On Canvas. 2 ft. 11½ in. high; 4 ft. 10 in. wide.

Formerly ascribed to Murillo.
Engraved by R. Cockburn.

No. **301.** ST. ANTHONY OF PADUA APPEARING TO A KNIGHT. In the foreground a white horse lying on the ground, the rider thrown down; behind it a landscape with houses. Above, in clouds to the right, St. Anthony in his habit, seated on clouds, a lily in his right hand.

On Canvas. 1 ft. 3¼ in. high; 1 ft. wide.

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[1] *Treasures of Art*, vol. ii. p. 343: 'A clear and carefully painted picture by this early but very meritorious landscape and cattle painter.'

[2] *Ibid.* vol. ii. p. 346.

Formerly called the Conversion of St. Paul, and ascribed to G. Poussin and previously to Velazquez; painted by an unknown painter of the Spanish School.

No. **329.** CHRIST BEARING HIS CROSS. Full-length figure of Christ, life-size, bearing the Cross on his left shoulder, and advancing to the right; the crown of thorns on his head. He is clad in a long grey garment; a cord hanging down from his neck; barefoot. Behind him to the left, St. John and the two Marys lamenting. Barren landscape to the right. Dark sky.

On Canvas. 7 ft. 4 in. high; 4 ft. $2\frac{1}{2}$ in. wide.

The canvas was originally only 6 ft. 3 in. high.

Formerly ascribed to Morales; previously called 'Unknown.' These representations are very common in Spain, where they are called, 'Calle del amargura.'

SWANEVELT.—Dutch School.

BORN 1620. DIED 1655.

HERMAN SWANEVELT was born at Woerden in 1620. He is said to have begun painting under Gerard Dou, but he went early to Rome, where he studied under Claude le Lorrain, and often painted the figures in his pictures. Having a great predilection for sojourning in the ruins of Rome, Tivoli, and Tusculum, he received the nickname of Eremita. He visited Paris, where he was admitted a member of the Royal Academy in the year 1653; in the following year he worked together with Patel, and died probably in 1655.[1]

His compositions are tasteful, but generally a cold-green tone pervades them.[2] His numerous etchings deserve more admiration.

No. **221.** TRIUMPHAL ARCH OF CONSTANTINE. The triumphal arch in the centre, seen from the Colosseum, an arch of which is on the left; a dwelling-house is built on the right side of the arch; pilgrims, ladies, and gentlemen in the foreground. On the right two artists sketching the ruins of the Palatine, covered by wood, in the background.

On Canvas. 2 ft. $10\frac{1}{2}$ in. high; 3 ft. $8\frac{1}{4}$ in. wide.

[1] According to the registers of the Paris Academy; but it has been generally stated that he died at Rome in 1690. Passeri says that he died at Venice in 1659.

[2] Sandrart, *Teutsche Academie*, ccvi.

The arch of Constantine at Rome, which now stands entirely free. was built in the year 311 by the Romans, in honour of the Emperor Constantine after his victory over Maxentius near the Ponte Molle.

No. **256.** ITALIAN MOUNTAIN LANDSCAPE. In the foreground to the left, a river, crossed by an arched bridge; a rocky bank beyond; on the top of it a house with a tower, amongst trees. To the right, high trees and mountains in the distance. People travelling on the road and over the bridge. Clear blue evening sky. Signed and dated

HSWANSVELT
FA. PARIS
1675

On Canvas. 1 ft. 2½ in. high; 1 ft. 9 in. wide.

The date inscribed on this picture would be of some importance for the history of this artist's life if it could clearly be deciphered.

No. **273.** ITALIAN MOUNTAIN LANDSCAPE. To the right on rocks, an old church; high trees near the declivity of the rocks; to the left a flat river-landscape. Six figures in the foreground; blue sky.

On Canvas. 1 ft. 2½ in. high; 1 ft. 9 in. wide.

Nos. 256 and 273 are companion pictures.

TENIERS THE ELDER.—
Flemish School.

BORN 1582. DIED 1649.

DAVID TENIERS, son of Juliaen Tenier or Teniers, a mercer, was born at Antwerp in 1582. In 1596 he entered the studio of his elder brother Juliaen Teniers, who in the previous year had been admitted as master into the Guild of St. Luke at Antwerp. He also visited Rome, where he was influenced by Elshaimer. In 1606 he was admitted a master into the Guild of St. Luke, and in 1608 he married Dympne Cornelissen de Wilde. He worked chiefly at Antwerp, where he died in 1649.

David Teniers the Elder painted principally scenes of the life of country people, in which the landscape generally predominates. In his later time he was influenced by his son, David Teniers the younger, whose skill, however, he in no way rivals.[1] The pictures painted by the father are more brownish in tone and harder in design. They both used the same monogram of a T within a D.

No. **34.** MARY MAGDALENE IN A CAVE. In the foreground a large cave; to the right, a waterfall; in the centre a brook; near it a hare and a heron; to the left Magdalene seated, holding a crucifix in her left; near her lie books, a crane, a scourge, some cabbages, and turnips. View of mountains in the background. Evening sky. Signed and dated

D TENIER IV
1634

On Panel. 1 ft. high; 1 ft. $8\frac{5}{8}$ in. wide.

No. **35.** A ROCKY LANDSCAPE WITH ST. PETER IN PRAYER. To the left, a large rocky cave, where St. Peter, in brown

[1] Teniers the Elder was as much appreciated by his contemporaries as his son —C. de Bie *Het Guldencabinet*, p. 141, and Sandrart, *Teutsche Academie*, cxlvi.

mantle, is kneeling before a crucifix; before him books and two keys; to the right the cock near a waterfall.

Signed, DTENIER (the letters T, D, and E are contracted).

On Panel. 1 ft. high; 1 ft. $\frac{5}{8}$ in. wide.

A tradition, much propagated in Flanders, says that the Apostle, whenever he heard the cock crow, used to shed tears for his denial of Christ.

Formerly described as representing a landscape with a hermit. In these two companion pictures (Nos. 34 and 35), the influence of the early Flemish School of landscape-painters, as for instance Paulus Bril, is to be noticed. This picture shows no trace of the younger Teniers' influence. Teniers is here still independent of the style of his son.

No. **56.** A VILLAGE ON FIRE. Night piece. To the left, in the foreground, peasants taking flight, trees behind; in the middle distance, a village on fire; behind, a church; in the centre, a river. Dark sky, with the crescent moon to the left.

On Panel. 9 in. high; 1 ft. $1\frac{1}{2}$ in. wide.

Formerly ascribed to Teniers the Younger, but showing an earlier style.

The following pictures are painted under the influence of Teniers the younger:

No. **46.** SHEPHERD AND SHEEP NEAR A CASTLE, IN AN EVENING LANDSCAPE. To the left, the shepherd stands leaning on his staff, surrounded by his flock; to the right, a castle near a brook; some trees, cottages, and a church in the background. Dark sky to the right; sunset to the left.

On Canvas. 1 ft. $10\frac{1}{8}$ in. high; 2 ft. $7\frac{1}{4}$ in. wide.

A characteristic work of the master. Engraved by R. Cockburn.

No. **52.** A COTTAGE, WITH PEASANTS PLAYING AT CARDS BEFORE THE DOOR. To the left, a corn-field, with a man mowing; cottages beyond backed by trees. In the foreground, to the right, the gable of a cottage; before it seven figures, four of them sitting round a table, smoking and playing. Cloudy sky.

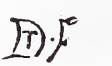
On Canvas. 10 ft. $\frac{3}{4}$ in. high; 1 ft. $2\frac{1}{2}$ in. wide.

Engraved by R. Cockburn.

No. **61.** A PEASANT NEAR A WELL, EATING MUSSELS. To the left, near a well, a peasant seated on the ground; near him a pan with mussels. He is in conversation with another peasant standing opposite him. In the background, a shepherd with sheep near cottages. Blue sky with grey clouds. Signed

On Panel. $8\frac{3}{4}$ in. high; 1 ft. $\frac{3}{4}$ in. wide.

No. **155.** GIPSIES IN A LANDSCAPE. In the centre, a gipsy-mother sitting on the ground and suckling her child; a girl standing near her. Another gipsy-woman is telling an old man his fortune. In the background, to the left, a castle. Cloudy sky. Signed



On Panel. $8\frac{3}{8}$ in. high; $11\frac{7}{8}$ in. wide.

Engraved by R. Cockburn.

Nos. 61 and 155 are probably companion pictures; they are painted in the silvery tone of the younger Teniers, to whom they were previously ascribed; the dark outlines, however, are characteristic of the manner of the elder Teniers.

No. **84.** A ROAD NEAR A COTTAGE. To the left, a cottage; before it two wayfarers, to whom a peasant shows the way. In the distance, to the right, a shepherd and sheep under trees; beyond, a pool. Blue sky with grey clouds. Signed

On Panel. $8\frac{1}{4}$ in. high; $6\frac{3}{4}$ in. wide.

Engraved by R. Cockburn.

No. **86.** A COTTAGE, WITH TWO FIGURES. To the left, a cottage; before its door a peasant standing and talking to a servant; near them a dog; another figure inside the door; a few trees behind. Blue sky with grey clouds. Signed

On Panel. $8\frac{1}{2}$ in. high; $6\frac{3}{4}$ in. wide.

Nos. 84 and 86 are companion pictures; they were both formerly ascribed to the younger Teniers.

No. **116.** A WINTER SCENE. Large houses to the left; preparations are being made before a door to kill a pig; in the middle distance, houses and barns; a wood behind; twenty figures around, variously engaged. Dark sky. Signed

On Canvas. 2 ft. $1\frac{1}{2}$ in. high; 3 ft. $\frac{7}{8}$ in. wide.

Formerly ascribed to Teniers the Younger. Engraved by Laurent. Smith's Catalogue, No. 603.

No. **119.** PEASANTS IN CONVERSATION, AND A VIEW OF A VILLAGE. To the right, in front, three peasants standing; near them a dog; to the left, in the middle distance, a church and cottages surrounded by trees; before them a shepherd with sheep in a meadow. Grey sky. Signed

On Canvas. 4 ft. high; 5 ft. 9 in. wide.

Formerly ascribed to Teniers the Younger.

No. **148.** BUST OF A PEASANT HOLDING A BEER-GLASS. An old man turned to the right, laughing, and holding up a beer-glass with both hands; brown hat and jacket. Clear blue sky. Signed

On Copper. $3\frac{1}{4}$ in. high; $2\frac{1}{2}$ in. wide.

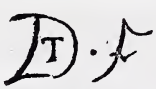
No. **149.** BUST OF AN OLD WOMAN. She is seen in front, the head turned to the left; a stick in her right hand; left hand not visible; greenish dress; black felt hat. Clear blue sky. Signed

On Copper. $3\frac{1}{4}$ in. high; $2\frac{1}{2}$ in. wide.

Two companion pictures, formerly ascribed to Teniers the Younger.

The two following pictures are slight sketches by Teniers the Elder:—

No. **18.** WINTER. A peasant in a brown coat and brown folded hat, holding a stick over his shoulder; walks in a stooping position to the right; snow lies on the ground and on the cottages in the background. Dark grey sky. Signed



On Canvas. 2 ft. 2 in. high; 1 ft. $4\frac{1}{2}$ in. wide.

No. **44.** AUTUMN. An inn-keeper, with vine-leaves round his head, stands smiling before his inn; a jug in his left hand, and holding up a wine-glass with his right; before him three casks; a vineyard and trees in the distance. Blue sky with light clouds.

On Canvas. 2 ft. 2 in. high; 1 ft. $4\frac{1}{2}$ in. wide.

Desenfans' Catalogue, No. 96.

TENIERS THE YOUNGER.—Flemish School.

BORN 1610. DIED 1690.

DAVID TENIERS, son of David Teniers the Elder, was born at Antwerp in December 1610. He was a scholar of his father, but was also influenced by Rubens, and more especially by Adr. Brouwer. In 1632–33, he was admitted as master into the Guild of St. Luke at Antwerp, to the committee of which he belonged in 1644–45. He married Anna Brueghel, daughter of the painter Jan Brueghel, in 1637. Between the years 1648 and 1652 he went to settle at Brussels, where he was appointed Director of the Gallery, and court-painter to the Governor, the Archduke Leopold William, and afterwards to his successor, Juan of Austria. There, in 1656, he married again, his second wife being Isabella de Fren. At his instigation, in 1663, an Academy of Art was founded at Antwerp on the model of the Paris Academy, and in 1675 he was admitted into the Painters' Guild of Brussels. He generally lived in the Castle of Drij Toren at Perck, between Vilvorde and Mechlin, where he died April 25, 1690.

David Teniers the Younger is reputed to be the greatest genre-painter of all times. He represents in various scenes the exterior life and doings of the peasant-world. His colouring is very delicate in tone, his handling of the brush light and spirited. In their glowing colouring and their transparent brown shadows, his early pictures have something congenial with Rubens; they are of a cooler tone in his later works, and have a fine grey silver tint in those pictures which are considered his best. The colouring in his latest works is rather heavy and monotonous.

No. **60.** THE PRODIGAL SON AS SWINEHERD. In the centre, a sow; turned to the left, before it, five little pigs; a pigsty behind; to the right, the swineherd with a whip; two cottages with peasants in the background. Blue sky with grey clouds. Signed

D TENIERS F

On Panel. 9½ in. high; 1 ft. ⅞ in. wide.

Of all pictures by Teniers in this Gallery, the most brilliant and glowing in colour.

Engraved by R. Cockburn.

No. **100.** BRICK-MAKING IN A LANDSCAPE. Brick-makers' sheds in the middle distance; numerous figures about, occupied with brick-making. To the right, a broad river; to the left, a large church surrounded by trees. Cloudy sky. Signed

D TENIERS F

On Panel. 1 ft. 5⅛ in. high; 2 ft. 2¼ in. wide.

Very spirited and careful in execution, especially in the figures. Painted under the influence of the elder Teniers; one of his finest works in this Gallery.

No. **69.** FIGURE OF A PILGRIM. An old man, standing, turned to the left, the head to the right. He is saluting, hat in hand, a pilgrim's staff in his left; grey cape, with a cockleshell, the pilgrim's emblem; trees in the back. Evening sky. Signed

DF

On Panel. 6¼ in. high: 4¼ in. wide.

No. **71.** FIGURE OF A FEMALE PILGRIM. An old woman standing, turned to the right, a staff and rosary in both her hands; she wears a slouched felt hat. A small portable triptych on her waistband. Blue sky with grey clouds. Signed

DF

On Panel. 6¼ in. high; 4¼ in. wide.

Nos. 69 and 71 are companion pictures.

No. **185.** A WHITE HORSE, WITH A CHAFF-CUTTER. In the centre, the horse, standing, turned to the left; it nibbles at a truss of straw; a cock and hens are about the yard to the left; behind the horse, the stable, a servant-girl entering its open door; two peasants in the door of the courtyard in conversation. To the right, an old man cuts chaff in a box-machine. Blue sky with clouds. Signed

D TENIERS F

On Canvas. 1 ft. 10 in. high; 2 ft. 8 in. wide.

Formerly in the Collections of Richard Walker (sold 1803, 110 guineas) and of the Right Hon. Charles James Fox.

Engraved by R. Cockburn.

No. **139.** A CASTLE AND ITS PROPRIETOR. To the right, a gentleman in a red mantle; near him a lady in a white dress, in con-

versation with a peasant; a boy standing behind; a castle in the distance, and a river with a bridge to the left. Cloudy sky.

On Canvas. 3 ft. 7¾ in. high; 5 ft. 5¼ in. wide.

The gentleman represented in this picture is not Teniers himself, as has been previously stated.

No. **50.** THE GUARD-ROOM. A page, with a sword in hand, advancing to the left; before him, the armour and the weapons of a knight; in the middle ground, an open door, through which passes a soldier with a musket on his shoulder. To the left, a dog; and in a corner of the room, four men in conversation. Signed

D TENIERS F

On Canvas. 2 ft. 3⅞ in. high; 1 ft. 9⅛ in. wide.

A late work of the artist.

G. B. TIEPOLO.—Venetian School.

BORN 1696. DIED 1770.

GIOVANNI BATTISTA TIEPOLO, called Tiepoletto, was born at Venice April 16, 1696.[1] His parents, perhaps of Jewish origin, were dependants of the noble family of Tiepolo, but without being in any way related. He was at first a scholar of Gregorio Lazzarini, an imitator of Paolo Veronese, and of Franceschini, who professed academical tendencies. Afterwards he was influenced by Giovanni Battista Piazetta, and still more by the works of Paolo Veronese. In the year 1712 he began to work publicly at Venice, Udine, Verona, Bergamo, and, in 1740, at Milan. He went to Würzburg in 1750, and returned in 1753. He was appointed first director of the Academy of Painting, which was founded at Venice in 1755. In 1761 King Charles III. of Spain summoned him to Madrid, where he died March 27, 1770.[2]

[1] G. M. Urbani de Ghellof, *Tiepolo e la sua famiglia, note e documenti inedite.* Venice, 1879. Isidor Kronjaves, 'G. B. Tiepolo,' in von Lützow, *Zeitschrift für Bild. Kunst*, vol. xiv. pp. 162–167, 198–206.

[2] The statement that he painted the figures in Canaletto's pictures is very improbable.

Tiepolo has been rightly called the last great decorative painter of the Venetian School; his fresco paintings are as important as his pictures on panels: they are conspicuous by their richness in invention, their boldness in the foreshortenings, and their brightness and clear harmony of colour. Whilst he was at Venice he received commissions from Bavaria, Saxony, and St. Petersburg. In Madrid he painted only altar-pieces and ceiling decorations.

No. **233.** DIANA AND APOLLO ON CLOUDS. Diana seated on clouds; blue drapery; behind her another female figure. Above, to the right, the god, holding his lyre on his knees; a Cupid behind him. Blue sky.

On Canvas. 1 ft. ½ in. high; 1 ft. ½ in. wide.

No. **236.** DIANA ON CLOUDS. The goddess wears a white garment, and holds in her right hand a quiver containing arrows; to the right two stags; down below, a female figure with hounds; two Cupids near Diana.

On Canvas. 1 ft. ½ in. high; 1 ft. ½ in. wide.

Two companion sketches for a ceiling decoration.

No. **58.** ANGELS FLOATING ON CLOUDS. In the centre three angels floating on clouds, one with a cup, another with a trumpet, a third with a wreath of laurels. Above, a Cupid with another wreath. Another Cupid carries the drapery of an angel. Blue sky.

On Canvas. 2 ft. ½ in. high; 1 ft. ½ in. wide.

A very facile sketch; unfinished in its lower parts.

G. D. TIEPOLO.—Venetian School.

BORN 1726. DIED AFTER 1777.

GIOVANNI DOMENICO TIEPOLO was born at Venice in 1726. He was a scholar of his father Giovanni Battista Tiepolo, and assisted him with his paintings at Brescia. In 1750 he went with his father to Würzburg, and afterwards also to Spain. In the New Palace at Madrid are to be found some of his fresco-paintings. According to Cean Burmudez,[1] the artist received a pension

[1] *Diccionario histórico de los mas illustres Profesores de las Bellas Artes en España.* Madrid. 1800.

from Charles III., and died in Spain. But, as there is a picture by him at Padua, in the Church of St. Agnese, signed and dated 1777, it may be conjectured that he returned to Italy.[1]

He is a close follower of his father, whose works he often copied. His touch and execution are less spirited, although more careful.

No. **99.** JOSEPH RECEIVING PHARAOH'S RING. To the left Pharaoh sitting, a turban on his head; Joseph to the right, clad in a yellowish dress and red mantle, bows low to receive the ring from him. In the left corner, a Moor, with his back to the spectator, a knight with a flag, and a boy, stand near Joseph. In the background, between two Corinthian columns, two trumpeters; a balcony above; blue sky; the figures are three-quarter length, life-size.

On Canvas. 3 ft. 4½ in. high; 5 ft. 10 in. wide.

Formerly ascribed to Giovanni Battista Tiepolo; in execution more elaborate than the authentic works of this master, and therefore to be attributed to his son, Gian Domenico. Bright in colouring. An important work of this master.

TITIAN.—Venetian School.

BORN 1477. DIED 1576.

TIZIANO VECELLIO, or VECELLI, called TITIAN, was born at Pieve di Cadore, in the mountains north of Venice, in 1477. When about ten years of age, he came to Venice, and was taught painting by some unknown master, but afterwards came under the influence of Giorgione. He competed with him in the fresco-paintings of the Fondaco de' Tedeschi at Venice, and worked at Vicenza and Padua. In 1511 he returned to Venice, and entered the service of the Duke Alfonso I. of Ferrara. In 1530 at Bologna he became acquainted with the Emperor Charles V., and in 1532 he met him again in that town. With the Duke Frederigo Gonzaga he went to Mantua, travelled to Rome in 1545, three years later to Vienna, and in 1548 to Augsburg. He died at Venice August 27, 1576.[2]

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[1] *Della Pittura Veneziana*, p. 475.
[2] Crowe and Cavalcaselle, *Life and Works of Titian*. Vasari, *Vite de' Pittori*.

With Titian, Italian painting reaches its height with regard to pictorial conception and bright colouring, and also in the freedom in the rendering of the forms and movements.

No. **40.** (*After Titian.*) BUST OF ST. BARBARA. Turned to the right, the head seen in profile; fair hair falling down on her neck; low black bodice; arms in sleeves; a white veil over it; the left hand on the turret, her distinctive emblem. Dark background.

On Panel. 13¾ in. high; 8¼ in. wide.

Formerly attributed to Parmigiano. It is an old copy, with very slight variations of the life-size figure of St. Catherine of Alexandria introduced by Titian in his large altar-piece 'La Madonna di San Niccolò,' painted in 1523; now in the Pinacoteca of the Vatican at Rome.

No. **323.** (*After Titian.*) PORTRAIT OF ELEONORA, DUCHESS OF URBINO. Half-length figure, life-size, standing in front, the hair twisted and adorned with strings of pearls; black satin pelisse, drawn together with both hands, and leaving the right breast uncovered. A bracelet on the right arm. Dark background.

On Canvas. 2 ft. 11 in. high; 2 ft. 1 in. wide.

An exact copy after the original by Titian in the Belvedere Gallery at Vienna, I. 2, No. 35. Eleonora, Duchess of Urbino, a descendant of the Gonzaga family, was born in 1474, and married the Duke Francesco in 1490. The original at Vienna is erroneously described as representing the mistress of Titian; but the features of this portrait, which closely resemble Titian's so-called Venus of Urbino (Uffizi Gallery at Florence, No. 1117), and the so-called Bella di Tiziano (Pitti Gallery, No. 18), also perfectly agree with the authentic portraits of this Duchess. It is therefore beyond doubt that the picture before us, in the Dulwich College Gallery, represents the said Duchess of Urbino, when about forty years of age.[1]

Formerly described as being a portrait of a girl, painted after Rubens.

No. **263.** (*After Titian.*) VENUS AND ADONIS. Venus undraped, with her back turned towards the spectator, seated on a bank, embracing Adonis, who stands in the centre and turns away from her; to the right three hounds; to the left, in the background, a sleeping Cupid. Cloudy sky.

On Canvas. 5 ft. 9½ in. high; 6 ft. 2 in. wide.

A late copy after the original, now in the Museum del Prado at Madrid. In a letter written during the autumn of 1554 Titian sent congratulations to the new King Consort of England, Philip II. of Spain, when forwarding the Adonis, writing, 'that if in the Danaë picture the forms were to be seen front-wise, here was occasion to look

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[1] Tausing, *Tizian und die Herzogin von Urbino.* Leipzig, 1878.

at them from a contrary direction, a pleasant variety . . . . for the ornament of a camerino.'[1]

No. **230.** (*After Titian.*) EUROPA ON THE BULL. To the right, the bull with a garland of flowers round his head; Europa struggles on the back of the beast, holding with her left hand one of his horns; she is dressed in a white garment; a red drapery in her left hand; to the left, Eros clinging to a dolphin, sporting along in the course of the bull. Beyond, on the distant shore, lamenting women, and two bulls; above, two Cupids. Blue sky with clouds.

On Canvas. 1 ft. 6 in. high; 1 ft. 9⅞ in. wide.

The original, painted for the King of Spain about 1562, is now at Cobham Hall, in the Collection of Lord Darnley. Nothing betrays here more the aged character of Titian than the inevitable looseness of drawing and the coarse delineation of realistic extremities. Crowe and Cavalcaselle have already rightly stated that this sketch of Europa in the Dulwich College Gallery is an old copy taken from the picture at Cobham Hall.[2]

TURCHI.

BORN 1580. DIED 1651.

ALESSANDRO TURCHI, of Verona, born in 1580, called also L'Orbetto and Alessandro Veronese, was first a scholar of Felice Brusasorci. After that artist's death in 1605 Turchi finished his incompleted pictures. He is said to have studied afterwards at Venice. He settled at Rome, and there created a separate style of his own. Married to a Roman lady, he very often took her as a model for his pictures. He died at Rome in the year 1651.[3]

Occasionally he imitated Annibale Carracci and Guido Reni, especially in the character of his heads, but in general his style may be called an independent eclecticism. He also occupied himself with chemical problems for mixing colours. His scholars were Giovanni Ceschini and Giovanni Battista Rossi, called Il Gobbino. Turchi's pictures were esteemed for the noble expression of his portraits and the reddish tone in his colouring. His subjects were scriptural, historical, and especially mytho-

[1] Crowe and Cavalcaselle, *Titian*, vol. ii. p. 237. Another copy is in the National Gallery, No. 34.

[2] *Titian*, p. 324: 'A much finer sketch, probably by a Spanish artist, is in Sir Richard Wallace's Collection.'

[3] Lanzi, *Storia Pittorica*, iii. 196–198; C. Brusasorci, *Studj sopra la Storia della Pittura Italiana*. Verona, 1864.

logical. Turchi's pictures are very numerous at Verona, and are also found in the galleries of Dresden, Paris, Madrid, and others.

No. **345.** A VENETIAN PROCURATOR PRESENTED TO THE VIRGIN BY THE BLESSED LORENZO GIUSTINIANI. On the right the Madonna, on an elevated seat, violet dress, blue mantle. She bends forwards, holding on her lap the infant Christ, who is in act of blessing. An angel stands behind her, another before her, holding a candle. Opposite her a Venetian Procurator kneels in adoration. He is dressed in a scarlet and ermine robe of state. Behind him is the blessed Lorenzo Giustiniani in a grey coat. Near him an attendant figure bearing a processional cross. Two angels are floating over the scene, one carrying a lamp. Grey background.

On Block Marble. Arched Top. 1 ft. 7 in. high; $9\frac{7}{8}$ in. wide.

San Lorenzo Giustiniani of Venice was born in 1380. He became distinguished in his retirement for his indefatigable care of the poor, for his penances, and his mortification. By Pope Eugenius IV. he was created Bishop of Castello, and afterwards first patriarch of Venice. He died in 1455. The people believed that the Republic had been saved from plague, war, and famine by his prayers and intercession. He was beatified by Clement VII. in 1524, but not canonised until 1690, by a decree of Alexander VIII., a Venetian. In Turchi's picture, therefore, his head is not surrounded by a nimbus. A contemporaneous portrait of him, by Gentile Bellini, has been lately added to the Academy at Venice. His portrait has been painted also by Vittore Carpaccio and by Pordenone in his masterpiece, the 'Glory of the Saint,' which is also in the Academy of Venice.

Nagler describes the picture in his 'Künstlerlexicon,' and mentions that it was ascribed to Paolo Veronese.

Waagen, 'Treasures of Art in Great Britain,' ii. 347, mentions the picture under the name of Turchi, giving, however, an incorrect description of it. According to him it was formerly called P. Veronese, an 'Adoration of the Kings.'

UMBRIAN SCHOOL.

Unknown Artist of the Sixteenth Century.

No. **287.** THE VIRGIN WITH THE INFANT SAVIOUR. The Virgin, a three-quarter length figure, sitting in front, her face turned to the right; low crimson dress, a bluish-green mantle, violet headdress. She holds the infant Christ standing on her lap; his hands are on his mother's neck, whilst his face is turned towards the spectator. A landscape in the background. Blue sky with clouds.

On Panel. 2 ft. $\frac{3}{4}$ in. high; 1 ft. 5 in. wide.

The design and the character of the composition in this totally overpainted picture betray the influence of Perugino and Pinturicchio. Formerly ascribed to L. da Vinci or his School.

VELAZQUEZ.—Spanish School.

BORN 1599. DIED 1660.

DON DIEGO VELAZQUEZ DE SILVA was born at Seville, where he was baptized, June 6, 1599. He was a pupil of Francisco Herrera the Elder, an excellent colourist, and of Francisco Pacheco of Seville; he also studied Italian and Flemish pictures and the works of Luis Tristan of Toledo. In 1622 he went to Madrid, where he devoted himself to the study of the various works of art, especially to those of the Venetian School in the Escurial. He entered the service of Philip IV. of Spain, who created him his court-painter. The Duke of Olivarez was his protector, and when Rubens was at Madrid he became his friend. In the years 1630 and 1649–51 he visited Italy. Velazquez was married April 23, 1618, to the daughter of his master at Seville, Doña Juana Pacheco, by whom he had two daughters. On August 7, 1660, he died at Madrid.[1]

In his early works he imitated Ribera. Most of the pictures which he painted at Madrid were for the King. Besides portraits, he also painted historical compositions, interiors, landscapes, genre and still-life pictures, very seldom religious subjects; out of Spain he is only known by his portraits and small compositions. Velazquez is the greatest artist during the 17th century, not only of Spain, but also of all the South European nations. In contrast with Murillo, his pictures are remarkable by their manly seriousness of conception. His portraits give a firm and decided character of the individual, and their pictorial perfection is as great as their imposing conception.

No. **309.** PORTRAIT OF PHILIP IV. OF SPAIN. Three-quarter length figure, life-size; turned to the left; red doublet, with

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[1] Don Pedro de Madrazo, *Catálogo histórico y descriptivo del Museo del Prado de Madrid.* Parte primiera, 'Escuelas Italianas y Españolas.' Madrid, 1872.

silver embroidery, white silk sleeves and white flat collar; the left arm on his sword; the one hand holding a black hat; in his right hand his staff. Greyish background.

On Canvas. 4 ft. 2½ in high; 3 ft. 1¾ in. wide.

Philip IV. was born in 1605; he became King of Spain in 1621, and died in 1665.

A genuine work of the master; in some parts the original colour is lost by cleaning, as in the forehead and in the left hand. The background has been re-painted. The harmony of the clear colours is very seldom to be met with in Velazquez's pictures. 'It is clear and tender, like the finest Metzu. A masterpiece in colouring and eminence.'—W. Burger.[1]

No. **194.** (*After Velazquez.*) DON BALTASAR CARLOS, PRINCE OF ASTURIAS, ON HORSEBACK. The prince, a boy of six or seven years of age, is riding a brown horse, which gallops towards the front; the infant is dressed in a velvet coat, pink scarf, leather boots, and black hat. A bâton in his right hand. Hilly landscape, grey-blue sky.

On Canvas. 3 ft. 2 in. high; 2 ft. 7¾ in. wide.

Don Baltasar Carlos, Prince of Asturias, son of Philip IV. and of Elizabeth, daughter of King Henry IV. of France, did not live to ascend the throne. The original, a life-size portrait, is No. 1068 in the Museo del Prado at Madrid, where the landscape is richer in details. The picture in the Dulwich College Gallery is an exact old copy. Mentioned by Waagen, 'Treasures of Art,' vol. ii. p. 30, and W. Burger, 'Velasquez,' p. 270, No. 107.

A. VAN DE VELDE.—Dutch School.

BORN 1639. DIED 1672.

ADRIAEN VAN DE VELDE was born at Amsterdam in 1639. His father, Willem van de Velde the Elder, a marine painter, instructed him at first. He early began the study of landscape-painting, to which end he entered the studio of J. Wijnants, in Harlem, and also studied under the direction of Philips Wouwerman. He died at Amsterdam, when thirty-three years of age, in January 1672.

He comes very near to Paulus Potter in the individual con-

[1] W. Burger, *Velasquez et ses œuvres. Par W. Stirling. Traduit de l'Anglais. Par G. Brunet. Avec des notes et un Catalogue des Tableaux de Velasquez.* Par W. Burger. Paris, 1865, pp. 278, 110, 309: 'Portrait de Philippe IV. Presque de profil vers la gauche. Debout, vu jusqu'aux genoux. De la main droite avancée, il tient le bâton de commandement, et dans la main gauche son chapeau noir à grand bord. Le pourpoint est d'une rose carmelin; les manches dans les tons de perle. C'est clair et tendre comme le plus fin Metzu. Chef d'œuvre de couleur et de distinction.'

ception of the animal world, but shows more pictorial ability in his landscapes; they are characterized by a fine grey tone, a hazy sunlight, extending over the landscape, and a delicate careful execution. He often painted the figures in the landscapes of J. van Ruisdael, Hagen, J. van der Heijde, Wijnants, Verboom, Hackaert, Hobbema, Philip de Koninck, Moucheron, and others.

No. **72.** COWS AND SHEEP IN A WOOD. In the foreground a reddish cow, turned to the left and drinking from a brook; another stands behind her; to the right, four sheep, three lying on the ground; two figures sit on a path leading into the wood. Cloudy sky.

On Panel. 7 in. high; 9 in. wide.

Soft in tone, of a very delicate chiaroscuro.
Engraved by R. Cockburn.

No. **108.** (*After A. van de Velde.*) SHEPHERDS AND CATTLE NEAR A BROOK. To the left, a woman sitting with her feet in the water and drinking from a pool; beside her a herdsman. To the right, three cows and two sheep under trees. Bushes and hills in the background. Evening sky.

On Panel. $11\frac{3}{4}$ in. high; 1 ft. 2 in. wide.

Engraved by R. Cockburn.

W. VAN DE VELDE THE YOUNGER.— Dutch School.

BORN 1633. DIED 1707.

WILLEM VAN DE VELDE the Younger was born at Amsterdam in 1633. He was a son of the marine painter, Willem van de Velde the Elder, and an elder brother of Adriaen van de Velde. After having been instructed by his father, he visited the studio of Simon de Vlieger, who at that time was rightly esteemed as the best marine painter. In 1675 he and his father were summoned by King Charles II. to England, and two years later they received an annual salary of 100*l.* each. After the death of the King, Willem went back to Amsterdam (1686), but King James II. summoned him again to England, where he died April 7, 1707, at Greenwich.

Willem van de Velde the Younger is rightly esteemed the greatest marine painter of all times. His sea battles and fleets (executed generally for various courts) are excellent, but much greater praise is due to his simple marine views, in which he depicts, with a high artistic perfection, the sea in its various conditions and moods, and with it the charm of aërial perspective.

No. **186.** A CALM. In the immediate front a sandy shore, from which a boat is being pushed off, numerous ships in the middle and far-off distance; blue sky with evening clouds. Signed and dated

WV V 1663

On Canvas, strained on Panel. 1 ft. 1 in. high; 1 ft. $2\frac{1}{8}$ in. wide.

An early work of the master, important by reason of its authentic date. Smith's Catalogue, No. 39. Engraved by R. Cockburn.

No. **113.** A CALM. Four small ships and two boats in the centre, near the front; two large boats and ships on the right and on the left, in the middle distance, with a busy crew in the riggings. A cannon is fired off from the one on the left; blue sky with clouds.

WV

On Canvas, strained on Panel. 1 ft. $11\frac{1}{4}$ in. high; 2 ft. $5\frac{3}{4}$ in. wide.

Remarkable by its great clearness in tone. Mentioned by Waagen.[1]

No. **166.** A BRISK GALE. Near the front, two sailing-boats, larger ships in the background. Blue sky with grey clouds. Signed

WVV

On Canvas, 1 ft. $7\frac{1}{2}$ in high; 2 ft. $\frac{1}{2}$ in. wide.

Painted in a delicate grey tone; the motion of the waves very naturally rendered; the warm evening light is most happily rendered. Every part is exquisitely finished. Smith's Catalogue, No. 40. Engraved by R. Cockburn. Mentioned by Waagen.[2]

[1] *Treasures of Art in England*, vol. ii. pp. 344-345.

[2] *Ibid.* p. 345:—'View of the Texel. The sea slightly agitated, enlivened by fishing-boats. A warm evening light, happily blended with the delicate silver tone of the master, and the most exquisite finish of all parts, make this one of his most charming pictures.'

VENETIAN SCHOOL.—Unknown Artists.

No. **128.** A MUSICAL PARTY. A group of three figures, half-length, small life-size; in the foreground a lady, turned to the right, and looking towards the spectator. She is leaning on a balustrade, a music-book in her hands. Low crimson dress, with puffed sleeves, large hat with white feathers; two men behind her singing, one seen in profile, the other facing the spectator.

On Panel. 2 ft. 1½ in. high; 1 ft. 10 in. wide.

Formerly ascribed to Giorgione, with whose style it has nothing in common.[1] The picture has been much re-painted, but in some parts, which are still original, it recalls the School of Palma Vecchio, and of Bonifazio, in the earlier part of the sixteenth century.

No. **193.** A YOUNG MAN DRAWING. A youth, three-quarter length figure, life-size, sitting on a chair and holding a portfolio and paper, on which he is drawing. His head is seen in front; violet dress and white sleeves, black hair, dark background.

On Canvas. 3 ft. high; 2 ft. 3½ in. wide.

Broadly painted, with dark colours, by an unknown artist of the latter part of the sixteenth century, influenced by Tintoretto and Palma Giovane.

Formerly ascribed to Salvator Rosa.

No. **268.** ST. CATHERINE. The Saint, a whole-length figure, is seated in front; fair hair, with a crown on it; brown dress and white mantle, on her knees. She leans on a wheel, and holds a palm-branch in her right hand.

On Canvas. 4 ft. 2½ in. high; 3 ft. ½ in. wide.

A pasticcio, painted in imitation of Palma Giovane and Titian. Formerly ascribed to Paolo Veronese.

Desenfans' Catalogue, No. 39.

No. **284.** THE RAPE OF PROSERPINA. To the left, Pluto lifting Proserpina on to a car; a Cupid holds the reins of two black horses, which are rushing down into the inferno. Dark clouds.

On Canvas. 2 ft. 1⅛ in. high; 1 ft. 7 in wide.

Very spirited in conception. Formerly ascribed to P. F. Mola. It has been painted under the influence of Titian as regards the drawing of the figures. Titian had treated the same subject in a picture for the Duke of Mantua, but it has been lost.

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[1] Mrs. Jameson, *Handbook of Public Galleries*, p. 462: 'There is no trace of Giorgione left in this picture, whatever it may have been once.' Crowe and Cavalcaselle consider it to be painted in the School of Lotto or Savoldo.

No. **304.** VENUS. Venus, undraped, lying on a violet cushion; red curtains on each side of her head; Cupid with a dart in his hand bends over Venus; to the right, a terrace with a balustrade and columns; a landscape beyond.

On Canvas. 3 ft. 4 in. high; 6 ft. 1 in. wide.

Painted in imitation of Titian's Venus, now in the gallery at Darmstadt (No. 520), by an artist belonging to the School of Bassano and Tintoretto.[1]

No. **352.** NUDE BOYS PLAYING IN A LANDSCAPE. Two boys in the foreground near a large vase and a Hermes; a group of four others behind on a meadow; in the distance a hill; blue sky.

On Canvas. 8½ in. high; 1 ft. ⅝ in. wide.

A pleasing and attractive sketch, painted in the manner of Schiavone. Formerly ascribed to N. Poussin.

VERBOOM.—Dutch School.

BORN BEFORE 1630. DIED AFTER 1663.

A. H. VERBOOM (or VER BOOM) was born at Harlem, where he worked as a landscape painter, in the middle of the seventeenth century. There is nothing else known about his life.

His earliest pictures are dated 1653. They come very near to the earlier works of Jacob van Ruisdael. In several of his pictures the figures are painted by Lingelbach and Adriaen van de Velde, from which we may conclude that he stayed at Amsterdam between the years 1653 and 1663. He painted especially quiet forest views, of a deep-toned colouring in his early period, and of a weak sketchy execution in his later time.[2]

No. **201.** A CHURCH NEAR A WOOD. To the right, the edge of a wood, and two wayfarers on a pathway; a village church in the centre of the middle distance; to the left, a pollard-stump; cloudy sky.

On Panel. 1 ft. 5 in. high; 1 ft. 9 in. wide.

Painted in a fresh greenish harmony. Formerly labelled 'Unknown;' in Mr. Cockburn's Catalogue (about 1818) ascribed to Hobbema.

[1] Crowe and Cavalcaselle, 'Titian,' vol. ii. p. 237.

[2] Kramm, *De Levens*, vi. deel, p. 1702; i. deel, p. 121. Immerzeel, iii. deel, p. 169. Bode, 'Die Künstler von Harlem,' in von Lützow, *Zeitschrift für Bildende Kunst*, vol. vii. p. 348.

VERNET.—French School.

BORN 1714. DIED 1789.

CLAUDE JOSEPH VERNET was born at Avignon, August 14, 1714. He received his primary instruction from his father, Antoine Vernet, a clever artisan, who painted decorations, and who sent his son by way of Marseilles to Rome, in order to enable him to make serious studies. On this sea-voyage, he resolved to become a marine painter, for which purpose, in 1732, he entered the studio of Bernardino Fergioni, a marine painter in Rome. He visited, in company with Pannini and Solimena, the ruins and environs of Rome for the purpose of study. In 1753, being recalled by M. de Marigny, he returned to Paris, and was admitted as a member of the Royal Academy in the same year. By order of Louis XV. he painted a series of the harbours in France, a work which occupied him for nine years. He died at Paris, December 3, 1789. Horace Vernet, the celebrated modern French painter, was his grandson.

His earliest landscapes show the influence of Salvator Rosa. The pictures of his developed style are not of a less distinguished colour than those by the Dutch landscape painters, or those by Claude le Lorrain. He liked to introduce numerous figures.

No. **202.** ITALIAN LANDSCAPE. On the left, high rocks, with waterfall; to the right, in the foreground, a road, where oxen draw a vehicle, loaded with blocks of marble; various figures about; blue sky with clouds. Signed

Fait à Rome Par J Vernet

On Canvas. 3 ft. 11 in. high; 5 ft. 7¼ in. wide.

Fine chiaroscuro is prevailing in this early work of the master. Formerly in the Calonne Collection. Mentioned by Waagen.[1]

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[1] *Treasures of Art*, vol. ii. p. 348.

No. **49.** (*School of Cl. J. Vernet.*) VIEW OF THE HARBOUR OF GENOA. To the right, steep rocks, with a high gate; in the foreground, figures, mostly occupied with fishing; in the background, a lighthouse; an English frigate to the left. Bright cloudy sky.

On Canvas. 3 ft. 6 in. high; 4 ft. wide.

VERONESE.—Venetian School.

BORN 1528. DIED 1588.

PAOLO CALIARI, called VERONESE, was born at Verona in 1528. His father, Gabriele Caliari, a sculptor, taught him at an early age to draw and to model, but as he showed more inclination for painting, he was sent to his uncle, the painter Antonio Badile. He is also said to have visited the studio of Giovanni Carotto of Verona.[1] After having worked independently for a short time at Verona, Mantua, and Vicenza, he settled at Venice about 1554. He visited Rome about 1563, where he studied the classical works of art and the antique. When he returned to Venice, he developed quite an extraordinary activity in that town and its environs. He died at Venice, April 19, 1588.

Paolo Veronese, although in his art dependent on Titian, was originally a scholar of the Veronese School, where he was especially influenced by Paolo Morando, called Cavazzola and Brusasorci. Before he came to Venice he was a celebrated artist. He is certainly the greatest decorative painter. The various groups in his great compositions are always well distributed, although fantastically arranged. His colour is as rich as it is clear and glowing.

No. **333.** A SAINT BLESSING A VENETIAN GENTLEMAN. To the right stands the Saint, in a cardinal's dress, grey gloves on his hands; he holds the model of a church in the folds of his mantle, and lifts up his right hand, blessing a Venetian gentleman in black dress, kneeling on his right side; two Ionic columns in the background; blue sky with light clouds. Whole-length figures, life-size.

On Canvas. 7 ft. 4½ in. high; 4 feet wide.

A genuine work of the master, and very dignified in conception and cool in tone.

[1] Vasari, *Vite de' Pittori.*

It is a part of a composition which is formed by four large pictures; two others being in possession of the Duke of Sutherland;[1] a third at Castle Howard.

Mentioned by Waagen.[2]

No. **203.** (*School of P. Veronese.*) PORTRAIT OF A YOUNG LADY. Three-quarter length figure, small life-size, standing in front, the head turned to the left; white satin dress draped with red; the left hand on a book, which is placed on a table. A column to the right; dark background.

On Canvas. 3 ft. ¼ in. high; 2 ft. 5¾ in. wide.

Painted by an unknown Venetian artist under the influence of P. Veronese, to whom it was formerly ascribed.

No. **289.** (*School of P. Veronese.*) THE MARRIAGE OF ST. CATHERINE. The Virgin enthroned with the nude infant Christ in her lap; to the left, St. Catherine, kneeling; a white silk dress and brown mantle; an angel kneeling behind her. A cherub with a palm floating above. To the right, St. Joseph sitting on steps.

On Canvas. 3 ft. 7½ in. high; 2 ft. 9¼ in. wide.

Painted by an unknown Venetian artist, in imitation of Paolo Veronese, to whom this picture has been formerly ascribed.

Desenfans' Catalogue, No. 40.

VERWILT.—Dutch School.

BORN 1598. DIED AFTER 1669.

FRANÇOIS VERWILT was born at Rotterdam in 1598. He at first perfected himself as a landscape-painter under Cornelis Dubois, and afterwards under Poelenburg. He was still living in the year 1669.

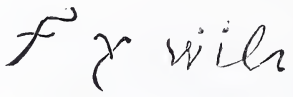
Very little is known of his life or works. That he also painted portraits besides landscapes is proved by the fact that in the Museum at Amsterdam[3] a large life-size portrait of the son of the Lieutenant-Admiral Aart van Nes bears the signature F. Verwilt, 1669.

[1] See *Catalogue of Pictures in Stafford House* (London, 1878). 'No. 24, P. Veronese: A Venetian nobleman and a bishop. No. 97, P. Veronese: A Pietà. The upper portion of a large picture, of which No. 24 forms a part. A third portion is at Dulwich, and the fourth at Castle Howard.'

[2] *Treasures of Art in Great Britain* (London, 1854), vol. ii. p. 346: 'A cardinal giving the benediction: beside him the donor kneeling. The companion to the picture in the Collection of the Duke of Sutherland, and though I do not like it so well, the characters are dignified.'

[3] No. 435.

No. **105.** JUPITER AND ANTIOPE. To the right, the nymph undraped, and a Cupid sleeping; a blue and a white drapery on the ground; a satyr stands behind, laughing; rocks, bushes, and trees in the background; blue sky. Signed,



On Panel. 1 ft. 3½ in. high; 1 ft. 6 in. wide.

Painted in imitation of Poelenburg, to whom it has been formerly ascribed. Pictures with signatures by this master are exceedingly rare.

VICTORS.—Dutch School.

LIVED DURING THE MIDDLE OF THE SEVENTEENTH CENTURY.

JEAN VICTORS, who signed his name also VICTOR, VICTOOR, or FICTOOR, worked in Holland between the years 1640 and 1662, according to the dates on his pictures.

He was a scholar of Rembrandt, in whose studio he must have worked from 1635 to 1640. He painted portraits and historical compositions with life-size figures, besides landscapes, genre pictures, peasant feasts, fairs, and similar subjects. He acquired a taste for the picturesque, and for vigorous colouring in the studio of Rembrandt. His colours are of a forcible impasto and generally of deep tones.

No. **272.** ISAAC BLESSING JACOB. To the right, Isaac sitting on a bed covered with a reddish-brown carpet; he is seen in front. Jacob kneels, in a rich violet dress, before him; in the centre, on his back, a quiver with arrows; behind him, a table with some meat on it. Opposite him, on the left side of Jacob, is Rebecca standing. To the left, in the background, Esau entering through the open door. The figures are life-size.

On Canvas. 2 ft. 3 in. high; 6 ft. 6½ in. wide.

Formerly ascribed to Rembrandt. This picture is much damaged by re-painting, but in those parts where the original colour is still to be

noticed, for instance in the quiver on the back of Isaac, it clearly betrays the style of J. Victors. Rembrandt treated the same subject in one of his finest pictures, dated 1656, which is now in the Gallery at Cassel; this picture was imitated not only by Victors, but also by other scholars of Rembrandt—Lievens, Bol, Backer, Flinck, Eckhout, S. Koninck, and de Gelder.

Smith's Catalogue, No. 10 and No. 11.

WATTEAU.—French School.

BORN 1684. DIED 1721.

ANTOINE WATTEAU, son of a tiler, was born at Valenciennes, in France, October 10, 1684. Though without any means, he wandered to Paris in order to study painting, and there he at first found employment in the shop of a common picture-dealer. After working for the painters, Gillot and Audran, he became independent through an original picture. He went to Valenciennes for a short time, but returned to Paris, where he was acquainted with the celebrated amateur Crozat, in whose valuable collection of old masters he made studies. Given to melancholy by nature, he soon retired into solitude. He tried in vain to gain the first prize of the Royal Academy, in order to be able to go to Italy, but was finally admitted as a member in 1717. In 1720 he paid a visit to London. He was obliged, through his poor state of health, to retire to Nogent (near Paris), where he died July 18, 1721.

What distinguishes him most is the kind of subjects he treated and the delicacy and ingeniousness with which he painted. The design of the movements and the composition of the groups of figures are very natural; they always have the true character of the persons they are meant to represent. His subjects are *fêtes galantes*, balls, romances, and intrigues; a society of courtiers, comedians, musicians, dancers, and all those who pass their lives in amusing others, or being amused, and with whom pleasure seems to be the sole end of life. His colouring is very brilliant, soft, and harmonious. Although his landscapes form, as it were, only the part of side-scenes, they are still of a certain magic effect.

No. **210.** A BALL UNDER A COLONNADE. A large colonnade with caryatides; under it a party of ladies and gentlemen assembled in two groups on each side; in the middle ground, to the right, th

musicians near a buffet; to the left, in the foreground, a dancing pair; a fountain and high trees in the background.

On Canvas. 1 ft. 7¾ in. high; 2 ft. ¼ in. wide.

In every respect one of Watteau's masterpieces. The picture contains seventy-three figures.

Sale of the Duke of Morny's Collection, 5,000 liv.

Sale of Montallé Collection, 1783 (No. 55).

Sale of Nov. 26, 1787 (No. 60), 4,000 liv.

Sale of the Cabinet Lebrun, 1791 (No. 197), 2,000 liv.

It is not known when and from whom Mr. Desenfans bought this picture. A copy of it, painted by Pater, scholar of Watteau, has lately been sold for 37,000 francs. Pater is said to have painted several copies of it; one of them is now at Hertford House. Replicas of the above-described picture, attributed to Watteau, are at Blenheim Palace, at Wroxton Abbey, and in the Collection of Count Rostochin at St. Petersburg. There exist several drawings of the master for this picture. A study for the dancing gentleman is in the Louvre; seven others have been engraved in 'Figures, différents caractères de paysages et d'études par Antoine Watteau, tirées des plus beaux cabinets de Paris.' Nos. 355, 442, 446, 466, 475, 665.

The picture has been engraved by Scotin in the size of the original, then in the Collection of M. Glucq, Councillor of the French Parliament.[1]

Desenfans' Catalogue, No. 68.

This picture, as well as No. 197, is exceedingly fine and rich in tone, very animated in composition, and elaborately executed.

No. **197.** REPAST IN THE WOOD. To the right, a lady on horseback, attended by two men; to the left, a group of two gentlemen and three ladies sitting on the ground; wine-bottles and bread before them; two girls and two youths standing behind. A man engaged with dogs in the right corner; two horses behind him; high trees on either side; to the left, a view on a river with a village; blue sky.

On Canvas. 1 ft. 7⅞ in. high; 2 ft. 1 in. wide.

J. WEENIX.—Dutch School.

BORN 1640. DIED 1719.

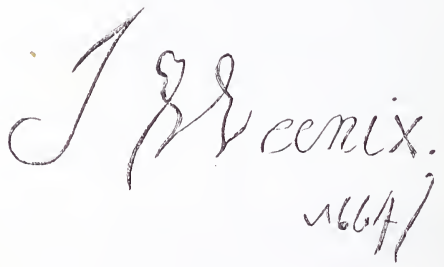
JAN WEENIX was born at Amsterdam in 1640. He was a scholar of his father, Jan Baptist Weenix, who had married Justina d'Hondecoeter in 1638; although he chiefly lived at Amsterdam, his name is to be found in the registers of the Guild of Saint Luke at Utrecht in the years 1664 and 1668. He was also for some time in the

[1] Edm. de Goncourt, *Catalogue raisonné de l'Œuvre d'Antoine Watteau.* Paris 1875. No. 155.

service of the Elector Johann Wilhelm, of the Palatinate, in the castle of Bendsberg, near the Rhine. He died at Amsterdam, September 20, 1719.

Jan Weenix painted occasionally only views of Italian harbours, like his father, who had visited Italy; he was principally an animal-painter, and became most celebrated by his representations of dead hares; he often painted groups of dead poultry, now and then introducing a live dog with remarkable truth to nature.

No. **147.** A SHEPHERD CLIPPING THE HAIR OF A DOG. To the left, in the foreground, a shepherd sitting on the ground, a young dog between his legs; an older one looking over the boy's shoulder; behind him, the ruins of a Roman temple; to the right a group of four sheep; and in the middle ground, a river, with numerous figures scattered about; high rocks in the distance; cloudy sky. Signed and dated



On Canvas. 2 ft. 6½ in. high; 3 ft. 2¾ in. wide.

Painted under the influence of his father, J. B. Weenix, and probably after his studies in Italy; an early and very important work of the master.

VAN DER WERFF.—Dutch School.

BORN 1659. DIED 1722.

ADRIAEN VAN DER WERFF was born in Kralinger-Ambacht, near Rotterdam, January 21, 1659. His first master was Cornelis Picolett; afterwards he entered the studio of Eglon van der Neer, and settled at Rotterdam. In 1687 he married Margaretha Rees. Johann Wilhelm, Elector of the Palatinate, gave him several commissions, and knighted him in 1703. He died November 12, 1722, at Rotterdam.

He is the only Dutch artist of the seventeenth century, whose tendencies are purely academical; his pictures are cold in colouring, with an ivory-like smoothness of the flesh; they are affected in their composition, the heads monotonous and wanting in expression. Nevertheless, they were formerly much appreciated on account of the elegance of the figures and the great finish with which they are executed.

No. **191.** THE JUDGMENT OF PARIS. To the left, Paris sitting, with the apple in his hand; a red drapery in his lap; opposite him, Venus standing, with outstretched arms. Amor carries her blue mantle; two doves before her; Minerva, with the helmet, and Juno, with the tiara, behind her; to the left, in the background, Mercury. A high rock in the background; dark blue sky.

On Panel. 2 ft. $\frac{3}{8}$ in. high; 1 ft. $5\frac{5}{8}$ in. wide.

A picture of great finish, but the heads are wanting in expression the flesh is bloodless and ivory-like; the painting is, however, of exquisite finish.

According to Descamps, 'La vie des Peintres,' it was painted in 1718 for the Regent Duke of Orleans; it is a famous picture, and was also much admired by Sir Joshua Reynolds.

Engraved by Blot in the 'Galerie du Palais Royal,' with the following note: 'This agreeable composition, when examined in its minutest details, shows everywhere the great finish and the delicate execution so characteristic with this master's works.'[1]

Desenfans' Catalogue, No. 169. Smith's Catalogue, No. 83.

WIJNANTS.—Dutch School.

BORN ABOUT 1615. DIED AFTER 1679.

JAN WIJNANTS lived at Harlem in the later part of the seventeenth century. Neither the year of his birth nor that of his death is known with certainty. He was probably born about the year 1615, as his earliest pictures bear the dates 1641 and 1642, and he was still living in 1679, as one of his paintings in the Hermitage of St. Petersburg bears that date.[2]

[1] '1 pied 5 pouces sur 1 pied de large. Cette agréable composition, examinée dans ses plus petits détails, offre partout le fini précieux et la touche délicate qui caractérisent les ouvrages de cet artiste.'

[2] In October 1642, the registers of St. Luke's Guild at Harlem mention a Jan Wijnants as dealer in works of art; this probably refers to the painter.

Wijnants only painted landscapes. He looked on Nature, so to speak, through a diminishing glass. In his earliest works, where the figures are painted by Ph. Wouwerman and by B. Gael, the foliage is dark-green, the treatment of a good impasto, the light bright and forcible, and the details of careful execution.

Adr. van de Velde and Lingelbach of Amsterdam painted the figures in his later works, which are the more important and the most numerous. A sandy bank is introduced in the foreground of most of his pictures.

No. **11.** LANDSCAPE. To the right, a sand-bank; on it two figures passing on a road; a group of trees beyond; in the centre of the middle ground, to the left, a large tree; blue sky, with dark clouds.

On Panel. 6 in. high; 7 in. wide.

Smith's Catalogue, No. 165. Engraved by R. Cockburn.

No. **12.** LANDSCAPE. A sandy hill to the right, and a road over it; to the left, near a pool, a cow, two sheep, and a shepherd; trees in the centre of the middle ground; to the left, an extensive landscape; in the background, blue sky; heavy clouds to the right. Signed

On Panel. 6 in. high; $7\frac{1}{8}$ in. wide.

Two companion pictures, fairly representing the characteristic style of the master.

Smith's Catalogue, No. 166, where it is valued 60 guineas. Engraved by R. Cockburn.

WILSON, R.A.

BORN 1713. DIED 1782.

RICHARD WILSON was born at Penegoes, Montgomery, in 1713. His father was a clergyman and his mother was a relative of Lord Chancellor Camden. Richard was the third son. His early love for drawing attracting the notice of Sir George Wynne, he was placed under the tuition of Thomas Wright, the well-known portrait-painter in London. In this branch of art Wilson distinguished himself sufficiently to be patronised by Royalty; but,

visiting Italy in 1749, in Venice he became acquainted with Zuccarelli, a landscape-painter of immense popularity, who persuaded him to abandon portraiture for the more interesting study of natural scenery, for which he possessed decided talent. In Rome he was greatly encouraged by the approbation of Vernet and Mengs, who exchanged pictures with him; and after six years' absence he returned to London, a 'finished landscape-painter.' Wilson took up his abode in the Piazzas of Covent Garden, then a favourite locality for artists, where he painted several large pictures, and enjoyed a fair portion of patronage: but the caprice of public taste, his own rough manner and irritable temper, caused him to be soon neglected: and although he far surpassed Zuccarelli, and, with the exception of Gainsborough, all his contemporaries in landscape, yet he attained no popularity, and his pictures remained on his hands to be sold as necessity urged, for a few pounds each to the dealers. As his fortunes declined, Wilson had to decrease his expenses, and change his abode to suit his circumstances; in his distress, Paul Sandby frequently assisted him, but the unfortunate painter grew reckless and dissipated, and his disposition so morose that many friends held aloof for fear of giving offence. In 1776, when Wilson's boon companion, Frank Hayman, died, the Academy, recognising Wilson's abilities and destitute condition, gave him, on application, the post of librarian, which brought him a small annuity. But, in spite of all, his means were insufficient, and he became more and more dreary. His last abode in London was a poor, barely-furnished chamber near Tottennam-court Road, and here would in all probability have ended his days but that the death of his brother put him in possession of a small estate in Wales. With broken spirits and declining health, this timely aid procured for Wilson ease and comfort for his last days. He left London in 1780; and after two years of quietude, spent amidst the lovely scenery of his native soil, he died suddenly, May 11, 1782, and was buried in the churchyard of Mold, in which church his father had for so many years officiated. A great many of this master's pictures have been engraved, and there are several fine examples in the National Gallery and other Collections. He is deservedly regarded as one of the greatest masters in landscape of the English School; and on the occasion of an exhibition of about

seventy of his works in the British Gallery, Pall Mall, 1813, a contemporary paper, recording his merits, added the following remark:—'To the emotions engendered by the magic touch of RICHARD WILSON, we can apply no other epithet than that of SACRED.'

No. **215.** THE CASCATELLA AND VILLA OF MÆCENAS, NEAR TIVOLI. The foreground of this fine picture is formed of a plane of rock, covered in the immediate foreground with brambles. An artist, said to be Wilson himself, has pitched his easel on this place, and a woman, with a child in her arms, looks on at his work. The plateau is walled in by rocks and trees on the left edge. Beyond him is a chasm, with the river rushing down in cascade into it. The right of the foreground is formed of dark trees; and beyond it a swelling green hill, with a pathway and two figures on it. Two others are seen on the edge near the cleft. On the other side of the chasm two promontories are seen; on the nearer one are modern buildings; on the farther one the Roman ruins; beyond both is the flat sunlit Campagna. A yellow, warm sunny sky, tinting away to clear blue-grey, rather greenish, to the left top corner of the canvas.

On Canvas. 2 ft. $4\frac{3}{4}$ in. high; 3 ft. 2 in. wide.

Wilson has repeated this picture more than once.

Engraved by R. Cockburn and C. Turner.

PHILIPS WOUWERMAN.—Dutch School.

BORN 1619. DIED 1668.

PHILIPS WOUWERMAN was baptized at Harlem on May 24, 1619. His father, Paulus Joosten Wouwerman, a painter from Alkmaar, gave him his first instruction. He afterwards visited the studio of Jan Wijnants. When nineteen years of age, he ran away to Hamburg with a Catholic young lady of Harlem, to marry her there against the wish of his parents; he worked in that town for a short time in the studio of Evert Decker, but soon returned to Harlem, where he was admitted into the Guild of St. Luke in 1640. Two years later he received pupils into his studio, and became commissary of the Guild in 1645. He lived in easy circumstances, and died at Harlem in 1668.

Wouwerman, in painting landscapes with figures and animals,

succeeded well in bringing all into close connection with each other, and this forms the peculiar and distinctive character of his art. He especially liked to paint horses, and chose subjects where these noble animals had a prominent place. In fact, there are very few pictures of his where only one horse is introduced, and still fewer where there are none. His early works are variegated, glowing, and often of a dazzling effect, with a broad, even, mild treatment. In some of them he comes very near to Isack van Ostade. About 1650 his colours become more delicate and harmonious in tone and chiaroscuro, and his execution reaches the highest perfection. His latest works, however, are somewhat heavy in tone, crowded in composition, and flat in execution.

The following pictures are enumerated in chronological order:—

No. **65.** A HALT OF SPORTSMEN. Five men on a road, near a brook: one on horseback; another loading his gun; two occupied with hounds; to the right, a boat on a river, some houses beyond; grey sky. Signed

On Panel. 11⅛ in. high; 1 ft. 2 in. wide.

An early work of the master.

No. **93.** SELLING FISH ON THE COAST OF SCHEVENINGEN. In the foreground, to the right, a road; fishermen loading baskets with fish; beyond, a hut, a tower in ruins, and the church tower of Scheveningen. To the left, below, horsemen near the sea-shore, with two ships; blue sky with a few dark clouds. Signed

On Canvas. 1 ft. 7 in. high; 2½ ft. 6 in. wide.

An early work, of a very picturesque conception.
Smith's Catalogue, No. 310.
Mentioned by J. A. Crowe[1] and by Waagen.[2]

[1] J. A. Crowe, *Handbook of Painting, German, Flemish, and Dutch School*, part ii. chap. vi. p. 432: 'England, too, possesses a considerable number, and among these many of his best. I only know, however, in public galleries, the six at Dulwich, which show the master fully and greatly to his advantage as a landscape painter. The sale of fish on the coast of Scheveningen is a singularly warm and clear picture in his first manner.'

[2] *Treasures of Art*, vol. ii. p. 343: 'No. 3. An excellent picture of the first period, which in impasto and warmth approaches Isack van Ostade.'

No. **144.** A HALT OF TRAVELLERS. To the right, a brook; beneath a group of dead trees, two men resting; a white horse standing near them; a third is on horseback; behind, some trees and a hut; in the background, to the left, a barren, hilly landscape, under a stormy cloud. Signed

On Panel. 1 ft. 5⅜ in. high; 1 ft. 4 in. wide.

Also an early work, of great fulness and depth of colour, painted under the influence of Isack van Ostade.

Smith's Catalogue, No. 232. N. Desenfans paid 200 guineas for it in 1802.

No. **125.** A HALT OF THREE CAVALIERS AT A WAY-SIDE INN. To the left, in the foreground, a hut near a road; a cavalier sitting on the ground in conversation with another, standing opposite; a third on horseback, drinking from a pitcher; two horses behind. The inn-keeper and his wife baiting the horses near the inn; a white dog in the immediate foreground; travelling people to the right, in the distance. Blue sky with clouds. Signed

On Panel. 1 ft. 4¾ in. high; 1 ft. 11½ in. wide.

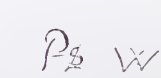
This picture is rendered very attractive by the simplicity and naturalness of the composition.

No. **126.** TWO RIDERS NEAR A FOUNTAIN. To the left, a servant-maid standing near a fountain, in conversation with a trumpeter on horseback, who has his back towards the spectator; near him, a cavalier holding his horse's bridle, and looking at a white dog; a peasant sitting on the road behind; to the right, an extensive view; blue sky with a few clouds.

On Panel. 1 ft. 4¾ in. high; 1 ft. 11½ in. wide.

Painted in the master's best period.

No. **228.** PEASANTS IN THE FIELDS. A white horse and waggon in the foreground; a peasant, leaning on the horse, is in conversation with a woman, sitting on the ground with a child. In the centre of the middle ground, two peasants loading another waggon on a small hill; two boys fishing on the right; blue sky with grey clouds. Signed



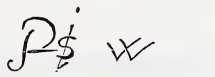
On Panel. 1 ft. 4 in. high; 1 ft. 2 in. width.

Bright in colouring; of great finish.

Smith's Catalogue, No. 310, where it is valued at 250 guineas.

Mentioned by Waagen.
Engraved by R. Cockburn.

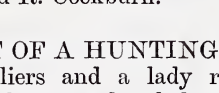
No. **137.** A COURTYARD WITH A FARRIER. To the left, a cavalier on horseback speaking to a woman; another, dismounted, looks on at two countrymen shoeing his white horse; to the right, a herdsman leading his flock through a gateway; beyond, a boy riding on a donkey, and shouting; a high wall and a tower form the background; a composition of fourteen figures. Signed



On Canvas. 1 ft. 9¼ in high; 1 ft. 5⅝ in. wide.

Smith's Catalogue, No. 69.
An excellent work of the master's best time.
Engraved by Moreau and R. Cockburn.

No. **173.** THE HALT OF A HUNTING PARTY. To the left, a river, near which cavaliers and a lady reposing; a blackamoor selling oranges; on the right, a road, a lady and gentleman on horseback, and an old man, cap in hand; extensive landscape to the left. Signed



On Canvas. 1 ft. 9 in. high; 2 ft. 7⅞ in. wide.

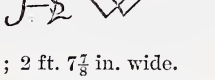
Clear and silvery in tone; in every respect an excellent work of the master.

Smith's Catalogue, No. 215; where it is described under the title of 'Petite Chasse à l'Oiseau.'

Collections.—Chevalier d'Orléans, 1779. Mr. Hogenburgh, Amsterdam, 1743; 555 florins (50*l.*). Danser Wyman, 1797; 1,800 florins (162*l.*). N. Desenfans, valued 600 guineas by Smith in 1829.

Engraved by T. Moreau and by R. Cockburn.

No. **136.** THE RETURN FROM HAWKING. In the centre, a group of horses, whose riders have dismounted; between them a lady on horseback, and a blackamoor holding an umbrella over her. To the left, preparations are being made for a repast under an arbour, near a castle. Game in the foreground; numerous figures; a distant landscape to the right. Signed



On Panel. 1 ft. 7⅛ in. high; 2 ft. 1 in. wide.

A later work; almost too crowded a composition. Formerly in the Orleans Gallery (No. 30).

Engraved by Dequevauviller and Moreau.

No. **53.** (*After Wouwerman.*) HAYMAKING. In the fore-centre, two waggons loaded with hay, each drawn by four horses; in the foreground, a rider and various figures; to the left, a boat with hay. In the background, to the right, a cottage; blue sky with dark clouds.

On Canvas. 1 ft. 5½ in high; 1 ft. 10½ in. wide.

An old copy. A very similar picture by Ph. Wouwerman is No. 57 in the Picture Gallery of Buckingham Palace.

PIETER WOUWERMAN.—Dutch School.

BORN 1623. DIED 1683 (?).

PIETER WOUWERMAN, brother of Philips Wouwerman, was born at Harlem in September 1623. In August 1654 he married Hendrikje Havemans. He was admitted into the Painters' Guild in 1646. He probably visited Paris, as he painted several views of the Pont-Neuf.[1] He died at Harlem probably in 1683.

Pieter Wouwerman imitated the manner of his brother Philips, without, however, attaining his excellence. His pictures are generally heavier in tone and executed with less freedom.

No. **63.** A SANDBANK, WITH TRAVELLERS. To the right, a sandbank and a cottage; beyond, a man at rest on the ground; before him, a dog; to the left, two other travellers going towards a lake; blue sky with clouds. Signed

On Canvas. 9¼ in. high; 1 ft. 5⅝ in. wide.

No. **64.** A SEA-SHORE, WITH FIGURES. A sandy bank to the left, with a few trees; to the right, a rider close to the sea; a beggar advances towards him coming from the side of a woman sitting on the ground; another man opposite the rider; blue sky with grey clouds.

On Canvas. 9¼ in. high; 1 ft. 1½ in. wide.

Apparently two companion pictures.

Formerly ascribed to Philips Wouwerman, but they are not in the style of that master, nor is the signature they bear his, but Pieter's; they are harmonious in colour and broad in execution.

[1] In the Gallery of the Louvre, in the Museums of Brunswick and Copenhagen.

ZUCCARELLI.—Italian School.

BORN 1702. DIED 1788.

FRANCESCO ZUCCARELLI, or ZUCCHERELLI, was born at Pitigliano, near Florence, in 1702. He was at first a scholar of Paolo Anese, and afterwards of G. M. Morandi, in Rome. He settled at Venice,[1] where for some time he worked in conjunction with Antonio Visentini, a painter of architectural views.[2] He also travelled in Germany, Holland, and France, and came to London, where he remained five years, and then returned again to Venice, but visited England for a second time in 1752, and was then patronised by George III. and the nobility. He was a member of the Incorporated Society of Artists, and one of the foundation members of the Royal Academy (1768).[3] After gaining much reputation and money, he returned to Italy, first to Rome, and then for retirement to Florence, where he died in 1788.

In his pictures the landscape and the figures are of an equal importance. They are lively and elegantly conceived, and clever in execution; a delicate pink tone generally prevails in them.

No. **231.** CATTLE AND FIGURES NEAR A FOUNTAIN. The fountain to the right; a man fishing, seated in front of it;

[1] 'When Sir Joshua Reynolds visited the north of Italy (1749–1752), he became acquainted with Zuccherelli, the celebrated landscape-painter; and at his house he painted the portrait of a gentleman in a style which appeared to be new to his host. Zuccherelli was struck with the boldness and decision of his execution; and one day, while overlooking the work, he turned to Marchi, and exclaimed: "Che spirito ha quest' uomo!" ("What spirit this man displays!")'—Henry William Beechey, 'Memoir of Sir Joshua Reynolds,' in *The Literary Works of Sir Joshua Reynolds*. London, 1852, vol. i. p. 111.

[2] Pictures of that kind, and signed by both artists, are in the Royal Collection at Windsor Castle. They are mostly dated 1746. Some of them represent views of London and of English country seats, probably after drawings sent to the artists.

[3] William Sandby, *The History of the Royal Academy*. London, 1862, vol. i. p. 50, 56, 112, 113.

in the centre, a dairymaid with a jug, and a shepherd driving goats, sheep, and a cow. Behind, a woman on horseback, with a child on her lap. A village to the left, in the background.

On Canvas. 3 ft. 2½ in. high; 4 ft. ½ in. wide.

Bright in colour, and very spirited in conception; the woman with the child on horseback recalls the Madonna of the Pesaro family by Titian.

No. **251.** BACCHANALS. To the left, Bacchus, seated on the ground; a female satyr pours out wine for him; a satyr girl on the left side of Bacchus; near him a boy occupied with a goat; two other boys on trees; to the right, two Bacchantes and satyrs dancing on a meadow; a satyr boy playing the flute; trees in the background; blue sky with light clouds.

On Canvas. 1 ft. 1⅓ in. high; 1 ft. 6¼ in. wide.

A sketch.

UNKNOWN.—English School.

THE following pictures may be considered as the productions of artists whose names have not survived with their works, and until more evidence of authorship and authenticity is brought to bear on them, must be described under the heading above.

No. **232.** LANDSCAPE. Two peasants, a man and a woman, drive their cattle towards a ford in a mountain-stream, on the distant side of which a woman is seen tending goats. The open country, probably the Campagna, stretches away into the distance. In the front, to the right, are rocks and a temple, and a large bare tree. Warm-coloured summer sky.

On Canvas. 2 ft. $10\frac{1}{4}$ in. high; 2 ft. $\frac{1}{2}$ in. wide.

No. **290.** LANDSCAPE. A well-watered country discharges a fall into a little lake, near the foreground. Mountains are in the distance. A bank of rough ground, on the right, has on it cottages and a farmstead. A woman and a child that have carried a load, sit down to rest. Another figure advances towards them, with a load on her head. A man reclines farther in the picture. Dark trees on the left.

On Canvas. 1 ft. 2 in. high; 1 ft. 6 in. wide.

This picture was No. 31 in Desenfans' Catalogue, where it is stated that it and a companion ('Winter Scene') were painted for Mr. Dalton, Keeper of the King's pictures.

No. **321.** LANDSCAPE WITH HORSES. Two horses, a brown and a grey, stand with their heads across each other. A peasant woman, basket on arm, looks at them. A bank of dark trees is behind. A town in the distance, and a mountain. All rather dark. The sky is blue.

On Canvas. 1 ft. $1\frac{3}{4}$ in. high; 1 ft. $6\frac{1}{2}$ in. wide.

The above three pictures were inserted under the name of Zuccarelli in the former editions of this Catalogue.

No. **367.** SIR FRANCIS BACON, VISCOUNT ST. ALBANS. The head is turned three-quarters to the right, and has on a hat, a lace ruff, dark coat with gold embroidery. The face is shaven, with the exception of a moustache and pointed beard.

On Canvas. 1 ft. 11¼ in. high; 1 ft. 5⅞ in. wide.

Formerly ascribed to van Somer.

Sir Francis Bacon, Baron of Verulam, Viscount of St. Albans, was born on January 23, 1561, and died April 9, 1626. He is buried at St. Albans, in St. Michael's Church there, where there is a monument to his memory.

He was present at the solemn founding of Dulwich College on September 13, 1619.

In 1618 he was made Lord Chancellor of England by James I., and about the year 1621 he fell into disgrace, and was banished the Court. He was concealed at the house of a family named Andrew (with whom there had been an intermarriage, as appears by his pedigree), in Garret Lane, Wandsworth. After he regained his full liberty he presented them with this portrait of himself, as a recognition of their kindness.

The last of the Andrew family was a daughter, and married Mr. John Acworth; their grandchild was the late Mrs. Sedgwick, who, being the eldest descendant, became possessed of both portrait and pedigree.

By the will of Marian Sedgwick, eldest daughter of the above-named Ann Blagrave Sedgwick (who died on January 16, 1860, aged eighty years), the portrait and pedigree came into the possession of her first-cousin, Admiral Love of Yarmouth, Isle of Wight.

The inscription on the frame of the portrait is, 'The gift of Miss Love of Yarmouth, Isle of Wight, in fulfilment of the wishes of her late brother, Admiral Henry Omanney Love, 1873.'

No. **376.** MASSACRE OF THE INNOCENTS (?). A fragment of a large composition, showing only the shoulder, arms, and head of a woman, all thrown over away from the spectator, and the head of a child, looking up to the woman, and apparently running towards her for shelter. A drapery is around the woman's waist; otherwise she is uncovered.

On Canvas, on Panel. 2 ft. ¾ in. square.

No. **377.** AN EQUESTRIAN PORTRAIT. A general officer with gold-embroidered cocked hat and red coat, leather breeches and trooper's boots, sits a brown horse, and prances from right to left. A whitish dog in the foreground. A lake and bank of trees form a low horizon for the figure. Stormy and cloudy sky, blue to the right. Formerly wrongly ascribed to Sir Joshua Reynolds.

On Canvas. 4 ft. 2½ in. high; 3 ft. 4 in. wide.

No. **379.** PORTRAIT OF THE PRINCE PRIMATE OF POLAND. The same character of face with that of the King his brother. The hair is powdered. Is dressed in a crimson-red cape, with bands

round his throat. An order is carried by a broad blue ribbon, above which a red cross is sustained by a golden cord. As in his brother's portrait, the face is three-quarters towards the left.

In Pastel, on Paper. 1 ft. $11\frac{7}{8}$ in. high; 1 ft. $7\frac{7}{8}$ in. wide.

No. **380.** PORTRAIT OF STANISLAUS, KING OF POLAND. A fine, handsome, shaven face of this King; his dark eyes and eyebrows contrast with his powdered hair. He wears a dull red coat and ruffled shirt; a broad blue ribbon passes over his left shoulder; on his left breast a blue order of a double cross, with silver rays. The head is seen in three-quarter view, looking towards the left.

In Pastel, on Paper (?). 1 ft. $11\frac{1}{2}$ in. high; 1 ft. $7\frac{1}{2}$ in. wide.

'Warsaw, September 7, 1764—Stanislaus Poniatowski, by what management of an Imperial Catherine upon an anarchic nation readers shall imagine, *ad libitum*, was elected, what they call Elected King of Poland. . . . A question rises here: "At or about what date did this glorious Poniatowski become lover of the Grand Duchess, and then become ex-lover?" Nobody will say, or perhaps can? . . . . Ritter Williams (that is, Hanbury) must have produced him at Petersburg some time in 1756. January 11, 1757—finding it would suit, Poniatowski appeared there, on his own footing, as "Ambassador from Warsaw." . . . Poniatowski's age is thirty-two gone. . . . Made his first appearance in the streets of Warsaw in the late election time as a Captain of Patriot Volunteers. . . . His uncles, Czartoryski, were piloting him in; and in that mad element, the cries, and shifting of talk, had to be many. He is nephew, by his mother, of these Czartoryskis, but is not, by the father, of very high family. "Ought he to be King of Poland?" argued some Polish emissary at Petersburg; "his grandfather was land-steward to the Sapiehas." . . . It seems the family was really good, though fallen poor, and, since that land-steward phasis, had bloomed out well again. His father was conspicuous as a busy, shifting kind of man, in the Charles-Twelfth and other troubles; had died two years ago as Castellan of Cracow, always a dear friend of Stanislaus Lesczinski, who gets his death two years hence (in 1766). . . . King Stanislaus had five brothers: two of them dead long before this time; a third, still alive, was Bishop of something, Abbot of something, ate his revenues in peace, and demands silence from us. . . . Besides these three brothers, King Stanislaus had two sisters still living: one of them wife of a very high Lamaiski, the other of a ditto Bramcki.

'King Stanislaus himself was born, January 17, 1732; played King of shreds and patches till 1790, or even farther (not till 1795 did Catherine pluck the paper tabard quite off him); he died in Petersburg, February 11 or 12, 1798. After such a life!

'Stanislaus was crowned, November 25, 1764. He needs, as preliminary, to be anointed, on the bare scalp of him, with holy oil before crowning; ought to have his head close-shaved with that view. Stanislaus, having an uncommonly fine head of hair, shuddered at the barbarous idea, absolutely would not, whereupon delay, consultation; and at length some artificial scalp, or second skull, of pasteboard or dyed leather, was contrived for the poor man, which comfortably took the oiling in a

vicarious way, with the ambrosial locks well packed out of sight under it, and capable of flowing out again next day as if nothing had happened. Not a sublime specimen of ornamental human nature, this poor Stanislaus! Ornamental wholly, the body of him, and the mind of him, got up for representation; and terribly plucked to pieces on the stage of the world. You may try to drop a tear over him, but will find mostly that you cannot.' [1]

[1] *History of Friedrich II. of Prussia*, by Thomas Carlyle.

APPENDIX A.

'A Descriptive Catalogue (with remarks and anecdotes never before published in English) of some Pictures, of the different Schools, purchased for his Majesty the late King of Poland, which will be exhibited early in 1802, at the great room, No. 3 in Berners Street, the third door on the right from Oxford Street. By Noel Desenfans, Esqre., late Consul-General of Poland in Great Britain.' Two vols., 1802.

Vol. I. contains the Italian, Venetian, Spanish, and French Schools; Vol. II. contains the German, Flemish, Dutch, and English Schools.

Then follow the conditions of sale, and an index to the Catalogue of 188 pictures.

The introduction commences thus:—

'It was in 1790, immediately after the French Revolution at that epoch, when the emigrant nobility brought into England their most precious effects to be disposed of, that Stanislaus Augustus sent here a Commission for purchasing a collection of pictures, in order to add some to those his Majesty was already possessed of, and to present the different artists in Poland with the other part, as models and specimens of painting; for his Majesty having a most refined taste of the fine arts, was fond of them, and had at heart their rise and progress in his country. In consequence, it was recommended to us to act with such caution as to purchase none but originals, and the fine pictures of the different Schools, when we should meet with them, at a liberal but not extravagant price, and it is on that principle that they have all been gradually purchased, both at public sales and by private contract. . . . As his Polish Majesty was particularly desirous of possessing none but pure pictures, we were also instructed, to prevent any damage, not to have them cleaned, which, as the visitors of the Exhibition will see, has been punctually observed, with the exception of a few which, after they were bought, were found to have been painted upon, although we had used the best of our knowledge against purchasing such. Fortu-

nately, they had been so without necessity, and are now an ornament to the Collection.

'The public affairs of Poland were much deranged, and the Empress of Russia, as well as the King of Prussia, had already invaded the Polish territories, when this Collection, tho' far advanced, was yet far from being compleated. However, we went on in our pursuit, to render it worthy of a Sovereign, or, at all chance, of an Exhibition, and it was with that view that we continued to make our purchases to the very last spring, when it was expected that the late King of Poland's family would send for the Cabinet, at which time some of our friends, being desirous to see it before the exportation, saw about half of the pictures, as they could not be all shown for want of room, &c. &c.

'But previous to that epoch, and soon after his Majesty's demise, we applied to the British Government for their protection, and interference on our behalf with Paul, the Emperor of Russia, that as principal possessor of the Polish estates, and bound, of course, to discharge their and the late King's debts, his Imperial Majesty would be pleased to take the Collection, and reimburse what it had cost, or to defray the expenses of a public sale by auction, and us of our losses, if any were sustained. As soon as Lord Grenville, then Secretary of State for Foreign Affairs, had perused our memorial and the different letters of his Polish Majesty's Prime Minister on the subject of this Collection, his Lordship sent them to Lord Whitworth, at St. Petersburg, but, unfortunately, the harmony which till then had subsisted between that Court and the Court of London was on its decline, and soon after his Excellency returned home.

'However, on the accession of Alexander to the Imperial throne, we renewed our application, and requested Lord Whitworth to remit to us our papers, in order to lay before his Imperial Majesty the proofs of our just claim; but his Lordship answered, that after his departure from St. Petersburg the archive had been destroyed, to prevent its falling into the hands of the Russian Government, at that time inimical to this country, and he was afraid all our papers had shared the same fate.

'However, his Lordship was so kind as to write to Russia for further enquiries, but last September we received the following letter, which put an end to our expectations, and made us then determine to submit the pictures to the public:—

'"The enclosed will confirm to you what I had apprehended concerning the fate of your papers. I hope the documents with which I furnished you will in some degree compensate their loss.

'"Your most obedient humble servant,

'"WHITWORTH.

'"Stoneland, Sept. 4, 1801."'

APPENDIX B.

WILL OF NOEL JOSEPH DESENFANS.

Dated October 8th, 1803.

'This is the last will and testament of me Noel Joseph Desenfans of Charlotte Street Portland Place London. I recommend my Soul to God whom I beseech to give me a true repentance of my sins, and that He will be pleased to forgive them, I also ask pardon of those I may have offended and freely forgive those who may have offended me. I desire to be laid in a leaden coffin and kept in my own house till the Executor of this my last Will shall have prepared a vault where I may be removed. I give John Kemble Esqre. of Covent Garden Theatre the sum of One hundred pounds and I desire he will continue his friendship to the Executor of this my Will and that he may be so good as to assist him in the recovery of my property. I desire that my debts, if I leave any, shall be paid as soon as possible after my decease and I give to my dear Wife Margaret Desenfans the sum of Five hundred pounds to be paid to her six weeks after my decease. I give and bequeath unto the said Margaret Desenfans and unto my friend Sir Peter Francis Bourgeois my dwelling house in Charlotte Street Portland Place London, together with all its furniture, plate, books and linen, and as it is my wish that my wife and Sir Francis should continue to live in it together: I give the said house with the furniture, plate, books and linen, to the survivor of them. I give and bequeath unto my friend Sir Francis Bourgeois all the pictures, frames, and prints which are in my dwelling house in Charlotte Street. I give unto Sir Francis Bourgeois all the money I may have at home and at my bankers at the time of my decease. I also give the remainder of my property both real and personal unto my friend Sir Francis Bourgeois on condition that my dear wife Margaret Desenfans shall receive during the natural course of her life, in two half-yearly payments, from the day of my decease, the lawful interest on half of the said remaining property, and in case she should not like to continue in my house with Sir Francis Bourgeois it will become from that moment the sole and entire property of the said Sir Francis Bourgeois. I appoint Sir Francis Bourgeois my residuary legatee and sole Executor of this my last Will and Testament.'

EXTRACT FROM SIR P. F. BOURGEOIS' WILL.

Dated December 20, 1810.

'And as to my collection of pictures it is my desire that in case my Friend and Executrix Margaret Desenfans should survive me, my collection of pictures shall remain in the same situation in which they shall be found at the time of my decease. And after the decease of the said Margaret Desenfans, I give and bequeath all my collection of pictures, frames, and prints, now in my dwelling house in Charlotte Street, together with the furniture, ornaments, plate, china, clocks, and other effects now being in my three leasehold houses in Charlotte Street and Portland Road, unto the Master, Warden, and Fellows, of Dulwich College, and their successors for ever. And it is my desire that the same may be there kept and preserved for the inspection of the public upon such terms pecuniary or otherwise at such times in the year, or days in the week as the said Master, Warden, and Fellows of the College for the time being, may think proper. And the better to enable the said Master, Warden, and Fellows, and their successors to keep, preserve, and maintain such collection of pictures, furniture, and other Ornaments for such public inspection, I hereby direct my then remaining Executors and Trustees to invest the sum of Ten thousand pounds sterling in such separate Fund or Funds as they shall consider most productive, in the name of the Master, Warden, and Fellows of Dulwich College in trust, who shall have power out of the interest, dividends, and profits accruing from such trust fund to pay the salaries and wages of all such officers and servants as the said Master, &c., may think expedient for the proper maintenance and preservation of my collection of pictures, &c., it being my express will and desire that the sum of Ten thousand pounds last bequeathed, and the interest therefrom accruing shall be a perpetual fund for the purposes aforesaid, and for no other. And I also give and bequeath to the Master, Warden, and Fellows of Dulwich College, or their successors, the further sum of Two thousand pounds sterling for the repairing, improving, and beautifying the west wing and gallery of the College, for the reception of the pictures, furniture, and other effects hereinbefore mentioned, and as to all the residue of my personal estate, I hereby give and bequeath the same after the decease of the said Margaret Desenfans unto the Master, Wardens, and Fellows of Dulwich College, for the repairing, rebuilding, adding to, and beautifying their present chapel, and other parts of the said College.'

EXTRACT FROM MRS. DESENFANS' WILL.

'First I desire that my remains be deposited together with those of my late dear husband Noel Joseph Desenfans, Esquire, and of my late dear

friend Sir Peter Francis Bourgeois in the mausoleum attached to the Gallery of Dulwich College in the county of Surrey in the manner and according to the directions expressed in the last Will of my said dear friend Sir Peter Francis Bourgeois. And whereas it was the intention of Sir Peter Francis Bourgeois to direct that the President and Academicians of the Royal Academy of Arts should be invested with the power of ascertaining from time to time that the collection of pictures, frames and prints bequeathed by him to the Master, &c., of Dulwich College was properly preserved and kept, and for that purpose that the President and Academicians should be requested to visit the collection once in every year on St. Luke's day, and give their opinion as to the state and preservation of the same and that on their annual visit a dinner be given to them in the gallery at Dulwich College. Now approving as I do, of the propriety of such annual visitation and being desirous of carrying into effect the intention of my said dear friend, I give and bequeath the sum of Five hundred pounds to the said Master, Warden, and Fellows of Dulwich College, upon trust to invest the same in Government or real securities at interest and apply the interest to arise therefrom for ever, towards the entertainment of the President and Academicians, and in order that the said annual dinner may be properly and suitably given I do hereby bequeath the following articles to the Master, &c., of Dulwich College which I direct shall be preserved by them and never be used on any other occasion for any other purpose whatsoever, viz., three dozen of silver plates with the arms of Noel Joseph Desenfans Esquire engraved on them, a silver bread basket with ditto, four dozen of silver forks engraved with his crest, one dozen of silver spoons ditto, six salt spoons ditto, a large silver waiter, two small ditto, three dozen of ivory-handled knives, the blades steel and plated, a complete dinner service of china dishes, a desert service of five pieces, with two dozen of plates, a large mahogany dining-table, with table cloth, four plated bottle-stands, with decanters and glasses, a mahogany press, with shelves and drawers, to be placed in an anteroom containing the above articles. I also bequeath unto the Master, &c., of Dulwich College the following articles, which I direct shall be placed and preserved with the collection of pictures in the gallery of the College, viz., two statuettes one of Noel Joseph Desenfans Esquire, and one of Sir Peter Francis Bourgeois by Westmacott, a sofa and ten chairs covered with green velvet, two commodes with drawers inlaid with brass and tortoise-shell, two ebony tables with gilt legs, an inlaid commode drawer, a mahogany side table with a cistern under it, a French clock standing on a marble slab, two marble vases, five china ditto, ten ornaments in bronze, twelve cane-bottomed stools, with purple velvet cushions. I also bequeath the following articles unto the said Master, &c., of Dulwich College, which I direct shall be placed and preserved in the mausoleum attached to the same College, viz., two marble busts one of my

said late dear husband Noel Joseph Desenfans and the other of the said Sir Peter Francis Bourgeois, four stools, and six chairs, the crimson furniture trimmed with gold lace belonging to the chapel annexed to my said house in Charlotte Street, and the mahogany press and shelves containing the same, and whereas it was also the wish of my said dear friend Sir Peter Francis Bourgeois, that a person should be appointed to the care of the said collection of pictures to be called the custodio or principal keeper thereof and that a servant should be kept by the said Master, &c., who should attend the said gallery and wear the livery of my late dear husband, Now I do hereby request that the said wish may be strictly complied with by the Master, &c., of the College. And I do hereby entreat that the collection of pictures may be opened by the said Master, &c., for public inspection on one day of the week only, which I recommend to be Tuesday it having been the wish of my dear friend Sir Peter Francis Bourgeois such an arrangement should be made. And I also direct that the annual entertainment to the Royal Academy may take place on the second Saturday in the month of May or on any other more convenient day of that month, in every year, instead of St. Luke's day.'

APPENDIX C.

Copy of a letter from Sir P. F. Bourgeois to the Duke of Portland (dated Jan. 1810), respecting the purchase of a reversion in fee of 3 houses in Portland Road and Charlotte St.; the answer of the Duke of Portland; and also an attested copy of the last will and testament of Sir F. Bourgeois.

These three papers were given to me on March 14, 1811, by Mr. J. H. Greenwell, one of the executors of Sir P. F. Bourgeois, with a request that they might be deposited in the library of Dulwich College.

J. I. S.

Sir F. B.'s letter to the Duke of Portland is dated January 1810, and after apologies for his intrusion, goes on thus :—

'The late Mr. Desenfans having been pleased to bequeath to me his truly valuable collection of pictures, unfettered by any condition or restraint whatever; but having frequently intimated that he should feel much gratified, if, at any future period, that collection were to be made more conducive to the advancement of a Science, to which his anxious views and unremitting Labours had been invariably directed, than the collection would be, if it were to be disposed of and consequently divided among many Individuals; I have always considered this Intimation to be as obligatory on me, as if it had [been] formally made a condition of his Bequest; and therefore feeling more deeply impressed by the flattering confidence thus reposed in me than even by the unbounded Liberality displayed towards me, I am most anxiously desirous of fulfilling the wishes of my departed Friend to their fullest Extent.

'It is, then, with these views that I take the liberty of requesting your Grace's assistance in completing my present Intentions, which are to bequeath the whole of the late Mr. Desenfans' collection, with the additions which I have made thereto, in such manner that the same, supported by Funds which I mean to appropriate for that Purpose, may be

gratuitously open, under certain regulations, to artists as well as to the Publick, and thus form, not only a Source of Professional Improvement, but also an object of national Exhibition, creditable to this kingdom and highly honourable to the memory and Talents of my much-lamented and Esteemed Friend; but as the Interest I possess in my two Houses in Portland Road, and the adjoining House in Charlotte St. (which are amply sufficient and well calculated for the purpose), is only for the remainder of a term of 97 years, commencing from 25th March, 1777, subject to a reserved rent of 16*s.* per ann., I am extreemly desirous of purchasing the reversion in fee of and in these three Houses expectant upon the Determination of the said Term (and which Reversion, I understand, is at present vested in your Grace), in order that I may effectually complete my intentions, which, in case of any unforeseen Impediment occurring in this respect, I must, however unwillingly, Endeavour to fulfil by purchasing a freehold elsewhere, &c. &c. &c.'

The Duke of Portland's Reply.

'Welbeck: Jany. 4, 1810.

'Sir,—I have always understood that I have not the power of selling the reversion of my estate in Marybone (*sic*). But of that I am not sure. But at all events I should not think it adviseable (*sic*) to exert the power even if I have it, and therefore I am afraid I must conclude by expressing my regret that it will not be in my power to comply with your request.

'I have the honor to be, Sir,

'Your most obedient servant,

'Scott Portland.

'*Francis Bourgeois, Esq.*'

TABLE No. 1.

Containing a List of the Painters' Names arranged according to the Numbers on the Pictures. The Second Column contains the names as they were in the former edition.

No.	
1.	Gainsborough
2.	School of Rigaud . .	Rigaud
3.	Opie
4.	Bourgeois
5.	Cuijp
6.	J. van Herp
7.	After Potter . . .	Potter
8.	Romeijn
9.	Cuijp
10.	Romeijn
11.	Wijnants
12.	Wijnants
13.	Cuijp
14.	Poelenburg
15.	Breenburg
16.	Breenburg
17.	J. Berchem
18.	Teniers the Elder
19.	Dutch School . . .	Weenix
20.	Bourgeois
21.	Miel
22.	After Potter . . .	Ascribed to Potter
23.	Bourgeois
24.	Bourgeois
25.	Bourgeois
26.	Van Dijck
27.	Chardin
28.	Casanova
29.	Van Huijsum
30.	Both
31.	Italian School . . .	Cortese
32.	Lairesse
33.	After Rubens
34.	Teniers the Elder
35.	Teniers the Elder
36.	Both
37.	After Jordaens . . .	Jordaens
38.	Bourgeois
39.	Van Huijsum
40.	After Titian . . .	Unknown
41.	Both

TABLE No. 1—*continued.*

No.	
42. Lairesse	
43. Italian School . . .	Cortese
44. Teniers the Elder	
45. Snayers	
46. Teniers the Elder	
47. School of du Jardin . .	Ascribed to du Jardin
48. Dutch School . . .	Ascribed to du Jardin
49. School of Vernet . .	Ascribed to Vernet
50. Teniers	
51. After J. v. Ruisdael, by Woodburn . . .	
52. Teniers the Elder	
53. After Philips Wouwerman	Wouwerman
54. Brouwer	
55. Loutherbourg	
56. Teniers the Elder . .	Ascribed to Teniers
57. Bourgeois	
58. G. B. Tiepolo	
59. Bourgeois, after Cuijp	
60. Teniers	
61. Teniers the Elder . .	Teniers the Younger
62. Du Jardin	
63. Pieter Wouwerman . .	Wouwerman
64. Pieter Wouwerman . .	Wouwerman
65. Philips Wouwerman . .	Ascribed to Wouwerman
66. Ommeganck	
67. Italian School . . .	School of Carracci
68. Dutch School . . .	Ascribed to Cuijp
69. Teniers	
70. Dutch School . . .	Ascribed to Potter
71. Teniers	
72. A. v. d. Velde	
73. A. van Ostade	
74. Bourgeois	
75. Bakhuizen	
76. Cuijp	
77. Lingelbach	
78. School of Rubens . .	Rubens
79. Neeffs	
80. After Albani . . .	Albani
81. Italian School . . .	Ascribed to Titian
82. Bourgeois	
83. Cuijp	
84. Teniers the Elder . .	Teniers
85. Dou	
86. Teniers the Elder . .	Teniers

TABLE No. 1—*continued.*

No.	
87. School of Albani	Ascribed to Sacchi
88. Bourgeois	
89. Loutherbourg	
90. Lingelbach	Unknown (Lingelbach?)
91. Bourgeois	
92. Monamy	
93. Philips Wouwerman	
94. Saenredam	Ascribed to Saenredam
95. Bourgeois	
96. Bourgeois	
97. Beechey	
98. School of Rigaud	Rigaud
99. G. D. Tiepolo	G. B. Tiepolo
100. Teniers	
101. Hermann Saftleven	Vosterman
102. Segers	
103. Miel	
104. Dusart	
105. Verwilt	Poelenburg
106. Dou	
107. A. van Ostade	
108. A. v. d. Velde	
109. Bourgeois	
110. Breenburg	
111. Gainsborough	
112. V. d. Neer	
113. W. v. d. Velde	
114. Cuijp	
115. School of N. Poussin	Poussin
116. Teniers the Elder	Teniers
117. After Rubens	
118. School of Rigaud	Rigaud
119. Teniers the Elder	Teniers
120. Camphuijsen	Potter
121. Van Huijsum	
122. C. Jannens	Ascribed to van Dijck
123. Grimou	
124. School of van Dijck	Ascribed to van Dijck
125. Phil. Wouwerman	
126. Phil. Wouwerman	
127. Bourgeois	
128. Venetian School	Ascribed to Giorgione
129. School of Murillo	Ascribed to Murillo
130. Pijnacker	
131. Hobbema	
132. Berchem	

TABLE No. 1—*continued.*

No.	
133. Pier di Cosimo . . .	Unknown (Boltraffio?)
134. C. Janssens	Van Dijck
135. Van Dijck	
136. Phil. Wouwerman . .	
137. Phil. Wouwerman . .	
138. Reynolds	
139. Teniers	
140. Van Huijsum	
141. Cuijp	
142. School of N. Poussin . .	N. Poussin
143. Reynolds	
144. Phil. Wouwerman . .	
145. Cuijp	
146. Reynolds	
147. Weenix	
148. Teniers the Elder . .	Teniers
149. Teniers the Elder . .	Teniers
150. Pijnacker	
151. Slingeland	
152. Adr. van Ostade	
153. Beechey	
154. J. van Ruisdael	
155. Teniers the Elder . .	Teniers
156. Cuijp	
157. Du Bois	Hobbema
158. Le Nain	
159. Rosa	
160. Berchem	
161. Italian School . . .	Berrettini
162. Jordaens	Rubens
163. Cuijp	
164. Italian School . . .	Berrettini
165. After Albani . . .	Ascribed to Albani
166. W. v. d. Velde	
167. School of van Dijck . .	Van Dijck
168. School of Rubens . .	Rubens
169. Cuijp	
170. School of Rubens . .	Rubens
171. Rubens	
172. After Rubens	
173. Wouwerman	
174. School of Rubens . .	Rubens
175. After Rubens . . .	Rubens
176. Van Borssom . . .	School of Potter
177. Ricci	
178. School of Salomon v. Ruijsdael	I. Ostade

TABLE No 1.—*continued.*

No.	
179. School of Rembrandt .	Rembrandt
180. School of Cuijp . . .	Ascribed to Cuijp
181. Dutch School . . .	Kalf
182. Rubens	
183. Northcote	
184. Cuijp	
185. Teniers	
186. W. v. d. Velde	
187. School of Rubens	
188. Ricci	
189. Rembrandt	
190. Adr. van Ostade	
191. V. d. Werff	
192. Cuijp	Ascribed to Cuijp
193. Venetian School . . .	Rosa
194. After Velazquez . .	Velazquez
195. Mola	
196. V. d. Heijde	
197. Watteau	
198. School of Berchem . .	Ascribed to Berchem
199. Both	
200. Berchem	
201. Verboom	Unknown
202. Vernet	
203. School of P. Veronese .	
204. Rubens	
205. Both	
206. Rembrandt	
207. After Rubens . . .	Rubens
208. Dutch School . . .	Wijnants
209. Berchem	
210. Watteau	
211. Claude	
212. G. Poussin	
213. School of van Dijck . .	Ascribed to van Dijck
214. Van Dijck	
215. Wilson	
216. D. van Bergen . . .	V. d. Does
217. Dolci	
218. School of van Dijck . .	School of Rubens
219. Italian School . . .	Ascribed to Claude
220. School of Rosa	
221. Swanevelt	
222. Juan de Pareja . . .	Velazquez
223. Lauri	
224. Spanish School . . .	Murillo

TABLE No. 1—*continued.*

No.	
225. Italian School . . .	Rosa
226. Italian School . . .	Domenichino
227. School of Rubens . .	Van Dijck
228. Phil. Wouwerman	
229. Du Jardin	
230. After Titian . . .	Titian
231. Zuccarelli	
232. English School . . .	Zuccarelli
233. G. B. Tiepolo	
234. School of van Dijck . .	Van Dijck
235. After Rubens . . .	Ascribed to Rubens
236. G. B. Tiepolo	
237. Dutch School . . .	Coquez
238. Schalken	Elshaimer
239. Cuijp	
240. Rubens	
241. J. van Ruisdael . . .	Ruisdael
242. Van Dijck	
243. Cuijp	
244. Claude	
245. School of J. van Ruisdael .	School of Ruisdael
246. Italian School . . .	Guido
247. L. Cambiaso	Du Paggi
248. Murillo	
249. After N. Poussin	
250. Van Dijck	
251. Zuccarelli	
252. Le Brun	
253. School of N. Poussin . .	N. Poussin
254. Reynolds	
255. After Correggio	
256. Swanevelt	
257. G. Poussin	
258. V. Delen	
259. Guido	
260. School of N. Poussin . .	N. Poussin
261. Italian School . . .	Mola
262. After Murillo . . .	Murillo
263. After Titian . . .	Ascribed to Titian
264. School of Claude . .	Ascribed to Claude
265. L. Carracci	
266. Mola	
267. Italian School . . .	Guido
268. Venetian School . .	Veronese
269. G. Poussin	
270. Claude	

TABLE No. 1—*continued.*

No.	
271. Rosa	
272. Jan Victors . . .	School of Rembrandt
273. Swanevelt	
274. An. Carracci	
275. Claude	
276. School of G. Poussin . .	G. Poussin
277. School of Cologne . .	School of da Vinci
278. J. van Ruisdael and A. V. D. Velde	Wijnants
279. School of N. Poussin . .	N. Poussin
280. Guido	
281. After Correggio . .	Ascribed to Correggio
282. School of Rembrandt .	Rembrandt
283. Murillo	
284. Venetian School . .	Mola
285. Reynolds	
286. Murillo	
287. Umbrian School . . .	School of da Vinci
288. German School . . .	After Dolci
289. School of P. Veronese	
290. English School . . .	Zuccarelli
291. N. Poussin	
292. School of N. Poussin . .	N. Poussin
293. L. Carracci	A. Carracci
294. Spanish School . . .	Murillo
295. N. Poussin	
296. Ag. Carracci . . .	L. Carracci
297. Elshaimer	
298. Italian School . . .	Schedone
299. Ribera	Caravaggio
300. N. Poussin	
301. Spanish School . . .	G. Poussin
302. School of Schedone . .	Ascribed to Schedone
303. Italian School . . .	Claude
304. Venetian School . . .	School of Titian
305. N. Poussin	
306. Raphael	Designed by Raphael
307. Raphael	Designed by Raphael
308. French School . . .	Chardin
309. Velazquez	
310. N. Poussin	
311. School of Lod. Carracci .	School of the Carracci
312. School of Murillo . .	Murillo
313. Rosa	Sacchi
314. Italian School . . .	Brill
315. N. Poussin	

TABLE No. 1—*continued.*

No.	
316. School of N. Poussin . .	N. Poussin
317. After Murillo . . .	Murillo
318. Berrettini	
319. Le Brun	
320. Italian School . . .	Swanevelt
321. English School . . .	Zuccarelli
322. Italian School . . .	A. Carracci
323. After Titian . . .	After Rubens
324. Gennari	Guercino
325. School of N. Poussin . .	Ascribed to N. Poussin
326. After A. del Sarto . .	Ascribed to A. del Sarto
327. After A. del Sarto	
328. Bolognese School . .	Guercino
329. Spanish School . . .	Ascribed to Morales
330. School of Murillo . .	Murillo
331. Guido	
332. School of Guido . . .	Guido
333. P. Veronese	
334. Bolognese School . .	Ascribed to Ag. Carracci
335. An. Carracci	
336. N. Poussin	
337. Dolci	
338. Northcote	
339. School of Guido . . .	Guido
340. Reynolds	
341. After Murillo . .	Murillo
342. Maratti	
343. School of Allori . .	Allori, copied by Bourdon
344. An. Carracci . . .	L. Carracci
345. All. Turchi	
346. Sacchi	Ascribed to Sacchi
347. Murillo	
348. Guercino	
349. Domenichino	
350. Cignani	
351. Rubens	
352. Venetian School . . .	N. Poussin
353. German School . . .	Holbein
354. Bugiardini	Sassoferrato
355. School of Rubens . .	Rubens
356. Beechey	
357. Lawrence	
358. Gainsborough	
359. Lawrence	
360. Lawrence	
361. Gainsborough	

TABLE No. 1—*continued.*

No.	
362. Gainsborough	
363. School of Le Brun . .	Maratti
364. Nuvolone	Procaccini
365. Belucci	
366. Gainsborough	
367. English School . . .	Ascribed to v. Somer
368. Bourgeois	
369. Owen	
370. Bourgeois	
371. Bourgeois	
372. Bourgeois	
373. Bourgeois	
374. Bourgeois	
375. French School . . .	Unknown
376. English School . . .	Unknown
377. English School . . .	Unknown
378. Dutch School . . .	Unknown
379. English School . . .	Unknown
380. English School . . .	Unknown
381. Flemish School . . .	Unknown

TABLE No. 2.

Alphabetical List of Painters, the Numbers on their Pictures, and the Total by each.

The Pictures that are of doubtful authorship, and copies, are indicated by numbers printed in lighter figures than to those that are authentic.

Names	*Number in the Catalogue*	*Total*
ALBANI. FRANCESCO	80, 87, 165 . . .	3
ALLEGRI. *See* CORREGGIO.		
ALLORI. CRISTOFANO	343	1
BAKHUIZEN. LUDOLF	75	1
BARBIERI. *See* GUERCINO.		
BEECHEY. SIR WILLIAM, R.A. . .	97, 153, 356 . . .	3
BELUCCI. ANTONIO	365	1
BERCHEM. NICOLAAS	17, 132, 160, 198, 200, 209	6
BERGEN. DIRK VAN	216	1
BERRETTINI. *See* PIETRO DA CORTONA.		
BOIS. GUILLAM DU	157	1
BOLOGNESE SCHOOL	328, 334	2
BORSSOM. ABRAHAM VAN . . .	176	1
BOTH. JAN and ANDREAS . . .	30, 36, 41, 199, 205 .	5
BOURGEOIS. SIR P. F., R.A. . . .	4, 20, 23, 24, 25, 38, 57, 59, 74, 82, 88, 91, 95, 96, 109, 127, 368, 370, 371, 372, 373, 374 .	22
BREENBERGH. BARTHOLOMEUS . .	15, 16, 110 . . .	3
BROUWER. ADRIAN	54	1
BUGIARDINI. GIULIANO	354	1
CALIARI. *See* VERONESE.		
CAMBIASO. LUCA	247	1

TABLE No. 2—*continued.*

Names	*Number in the Catalogue*	*Total*
CAMPHUIJSEN. GOVAERT	**120**	1
CARRACCI. AGOSTINO	**296**	1
CARRACCI. ANNIBALE	274, **335, 344**	3
CARRACCI. LUDOVICO	**265, 293,** 311	3
CASANOVA. FRANCESCO	**28**	1
CHARDIN. JEAN BAPTISTE	**27**	1
CIGNANI. CARLO	**350**	1
CLAUDE GELLÉE. LE LORRAIN	**211, 244,** 264, **270, 275**	5
COLOGNE. SCHOOL OF	277	1
CORREGGIO. ANTONIO ALLEGRI	255, 281	2
CORTONA. P. BERRETTINI DA	**318**	1
COSIMO. PIERO DI	**133**	1
CUIJP. AELBERT	**5, 9,** 13, **76, 83, 114, 141, 145, 156, 163, 169,** 180, **184, 192, 239, 243**	16
DEELEN. DIRK VAN	**258**	1
DIJCK. SIR ANTONIUS VAN	26, **124, 135,** 167, 213, **214, 218,** 234, **242, 250**	10
DOLCI. CARLO	**217, 337**	2
DOMENICHINO. D. ZAMPIERI	**349**	1
DOU. GERARD	85, **106**	2
DUGHET. *See* POUSSIN. G.		
DU JARDIN. KAREL	47, **62, 229**	3
DUSART. CORNELIUS	**104**	1
DUTCH SCHOOL	19, 48, 68, 70, 181, 208, 237, 378	8
ELSHAIMER. ADAM	**297**	1
ENGLISH SCHOOL (Unknown)	232, 290, 321, 367, 376, 377, 379, 380	8
FLEMISH SCHOOL	381	1
FRANKEN. FRANZ AND NEEFS	**79**	1
FRENCH SCHOOL	375, 388	2
GAINSBOROUGH. THOMAS, R.A.	**1, 111, 358, 361, 362, 366**	6
GELLÉE. *See* CLAUDE.		
GENNARI. BENEDETTO	**324**	1
GERMAN SCHOOL	288, 353	2
GRIMOU. ALEXIS	**123**	1
GUERCINO. GIOVANNI FRANCESCO	**348**	1
HEIJDE. JAN VAN DER	**196**	1

TABLE No. 2—*continued.*

Names	*Number in the Catalogue*	*Total*
HERP. GERARD VAN	6	1
HOBBEMA. MEINDERT	131	1
HUIJSUM. JAN VAN	29, 39, 121, 140	4
ITALIAN SCHOOL	31, 43, 67, 81, 161, 164, 219, 225, 226, 246, 261, 267, 298, 303, 314, 320, 322	17
JANSSENS. CORNELIS VAN CEULEN	122	1
JORDAENS. JACOB	37, 162	2
LAIRESSE. GERARD DE	32, 42	2
LAURI. FILIPPO	223	1
LAWRENCE. SIR THOMAS, P.R.A.	357, 359, 360	3
LE BRUN. CHARLES	252, 319, 363	3
LINGELBACH. JOHANN	77, 90	2
LOUTHERBOURG. PHILIP JAMES, R.A.	55, 89	2
MARATTI. CARLO	342	1
MIEL. JAN	21, 103	2
MOLA. PIETRO FRANCESCO	195, 266	2
MONAMY. PETER	92	1
MURILLO. BARTOLOMÉ ESTÉBAN	129, 248, 262, 283, 286, 312, 317, 330, 341, 347	10
NAIN. LOUIS, ANTOINE, and MATTHIEU LE	158	1
NEEFFS. PIETER	79	1
NEER. AART VAN DER	112	1
NORTHCOTE. JAMES, R.A.	183, 338	2
NUVOLONE. CARLO FRANCESCO	364	1
OMMEGANCK. BALTHAZAR PAUL	66	1
OPIE. JOHN, R.A.	3	1
OSTADE. ADRIAN	73, 107, 152, 190	4
OWEN. WILLIAM, R.A.	369	1
PAREJA. JUAN DE	222	1
PIJNACKER. ADAM	130, 150	2
POELENBURG. CORNELIS VAN	14	1
POTTER. PAULUS	7, 22	2
POUSSIN. GASPAR	212, 257, 269, 276	4

TABLE No. 2—*continued.*

Names	*Number in the Catalogue*	*Total*
POUSSIN. NICHOLAS	115, 142, 249, 253, 260, 279, **291**, 292, **295**, **300**, 305, **310**, **315**, 316, 325, **336**	16
RAPHAEL	**306**, **307**	2
REMBRANDT. HARMENSZ VAN RIJN	179, **189**, **206**, 282	4
RENI. GUIDO	259, 267, **280**, **331**, 332, 339	6
REYNOLDS. SIR JOSHUA, P.R.A.	**138**, **143**, **146**, **254**, **285**, **340**	6
RIBERA. JUSEPE DE	**299**	1
RICCI. SEBASTIANO	**177**, **188**	2
RIGAUD. HYACINTHE	**2**, **98**, **118**	3
ROMEIJN. WILLEM	**8**, **10**	2
ROSA. SALVATOR	**159**, 220, **271**, **313**	4
RUBENS. SIR PETER PAUL	33, 78, 117, 168, 170, **171**, 172, 174, 175, **182**, 187, **204**, 207, 227, 235, **240**, **351**, 355	18
RUIJSDAEL. SALOMON VAN	178	1
RUISDAEL. JACOB VAN	51, **154**, 245, 245, **278**	5
SACCHI. ANDREA	**346**	1
SAENREDAM. PIETER J.	**94**	1
SAFTLEVEN. HERMAN	**101**	1
SARTO. ANDREA DEL	326, 327	2
SCHALKEN. GODFRIED	**238**	1
SCHEDONE. BARTOLOMEO	302	1
SEGHERS. DANIEL	**102**	1
SILVA. *See* VELAZQUEZ		
SLINGELAND. PIETER C. VAN	**151**	1
SNAYERS. PIETER	**45**	1
SPANISH SCHOOL	224, 294, 301, 329	4
SWANEVELT. HERMAN	**221**, **256**, **273**	3
TENIERS. DAVID THE ELDER	**18**, 34, 35, 44, 46, 52, 56, 61, 84, 86, 116, 119, 148, 149, 155	15
TENIERS. DAVID	**50**, 60, 69, 71, 100, 139, 185	7
TIEPOLO. GIOVANNI B.	**58**, **233**, **236**	3

TABLE No. 2—*continued.*

Names	*Number in the Catalogue*	*Total*
TIEPOLO. GIOVANNI D.	**99**	1
TITIAN. VECELLIO	70, 230, 263, 323	4
TURCHI. ALLESSANDRO	**345**	1
UMBRIAN SCHOOL	287	1
UNKNOWN. See English School		
VANNUCCHI. *See* SARTO. DEL.		
VELAZQUEZ DE SILVA. DON DIEGO	194, **309**	2
VELDE. ADRIAN VAN DE	**72**, 108	2
VELDE. WILLEM VAN DE	**113, 166, 186**	3
VENETIAN SCHOOL	128, 193, 268, 284, 304, 352	6
VERBOOM. A. H.	**201**	1
VERNET. CLAUDE J.	49, **202**	2
VERONESE. PAOLO CALIARI	203, 289, **333**	3
VERWILT. FRANÇOIS	**105**	1
VICTORS. JAN	**272**	1
WATTEAU. ANTOINE	**197, 210**	2
WEENIX. JAN	**147**	1
WERFF. ADRAEN VAN DER	**191**	1
WIJNANTS. JAN	**11, 12**	2
WILSON. RICHARD, R.A.	**215**	1
WOUWERMAN. PHILIPS	53, **65, 93, 125, 126, 136, 137, 144, 173, 228**	10
WOUWERMAN. PIETER	**63, 64**	2
ZUCCARELLI. FRANCESCO	**231, 251**	2

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SPOTTISWOODE AND CO., NEW-STREET SQUARE
AND PARLIAMENT STREET

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